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PRIVATE GALLERY

OF

MR. EDWARD M. KNOX

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

ON FREE VIEW

DAY AND EVENING

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM SATURDAY, JANUARY 20TH
UNTIL THE MORNING OF THE DAY
OF SALE, INCLUSIVE

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PRIVATE GALLERY

OF

MR. EDWARD M. KNOX

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AT MENDELSSOHN HALL

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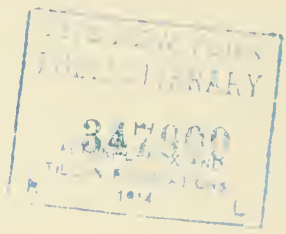
ON FRIDAY EVENING, JANUARY 26TH

BEGINNING PROMPTLY AT 8.15 O'CLOCK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CATALOGUE

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PRIVATE GALLERY

OF

VALUABLE PAINTINGS

BELONGING TO

MR. EDWARD M. KNOX

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

ON THE DATE HEREIN STATED

THE SALE WILL BE CONDUCTED BY
THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK: 1906

347999

Press of J. J. Little & Co.
Astor Place, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

BIOGRAPHICAL NOTES

DAVID ADOLPHE CONSTANT ARTZ

Born at The Hague in 1837. Pupil of Mollinger, later of Josef Israëls. He made his first impression as a painter of peasants, but during later years, possibly because it had been said that he had taken his cue from Israëls, he gave his attention mostly to depicting the life and character of the Dutch people who dwell near the sea and gain their livelihood from its waters. His first exhibits at the Salon won for him recognition in the Paris art world.

GEORGE A. BAKER, N.A.

Born in New York, 1821. He received his first instruction in drawing from his father, an artist of considerable merit, studying later at the National Academy. His earlier works were miniatures upon ivory. He has devoted himself particularly to portrait-painting, his favorite subjects being ladies and children. His professional life has been spent in his native city. He went to Europe in 1844, studying and working for two years upon the Continent. He was elected a member of the National Academy in 1851. Among his ideal works are "Love at First Sight," "Wild Flowers" and "Children of the Wood," belonging to the late M. O. Roberts; and "Faith" and "The May Queen," in the Walters Collection of Baltimore. His portraits, generally of private individuals, are in private galleries throughout the country. Died April, 1881.

ÉTIENNE PROSPER BERNE-BELLECOUR

Étienne Berne-Bellecour was born at Boulogne-sur-Mer on the 28th of July, 1838. At the age of nineteen he became a pupil in Paris of Picot, supporting himself while he studied by working as a photographer. In 1868 the painter Vibert, who had become his brother-in-law, induced him to give up photography and devote himself entirely to painting, and his success was almost immediate. He abandoned landscape, took to figure subjects, and commenced to paint the military pieces on which his future reputation was to rest, making a voyage to Algiers in quest of motives. The war with Prussia recalled him to France and he served in a regiment of franc-tireurs, receiving a military medal for gallantry under fire. At the end of the war he surrendered himself entirely to the painting of military subjects, with which he took medal after medal, travelled in England, resided in Russia as the guest of the Czar Alexander II., practised with success as a sculptor and an etcher, and was made a member of the Legion of Honor in 1878.

MLLE. ROSA BONHEUR

Rosa Bonheur was born at Bordeaux in March, 1822, the daughter of a struggling artist who later migrated to Paris. Here she was placed at school, but showed such a strong determination to study drawing that her father removed her and set her to copying pictures in the Louvre. Gradually she turned her attention to animals. Her habit of making studies of sheep and cattle in the abattoirs induced her to adopt male attire as the readiest way of avoiding annoyance which a woman was liable to meet in such places. Her first important picture was "Ploughing in Nivernois," exhibited in 1849, followed by the "Hay Harvest in Auvergne" in 1855, bought for the Luxembourg, and two

years later by the "Horse Fair," now in the Metropolitan Museum. Her fame was thoroughly assured, and in 1865 the *Journal* published the decree of the empress naming her Chevalier of the Legion of Honor. She was, however, refused admittance to the Institute, but, as if in protest, was elected member of the Institute of Antwerp. She lived in her château By, in the village of Moret, surrounded by her animals and beloved by all the people round her, working indefatigably up to the age of seventy-two. Died 1899.

GEORGE H. BOUGHTON, R.A.

Born near Norwich, England, 1834. He was brought, when three years old, to the United States, the family settling at Albany, N. Y. As a boy he taught himself to draw and paint, and in 1853 was able to make a sketching tour through the English lake country, Scotland and Ireland. In 1858 he moved from Albany to New York, and two years later went to Paris, where he enjoyed the friendship of Edouard Frère. Since 1861 he has made his home in London, where, in the Royal Academy Exhibition of 1863, he made his first notable success with "Through the Fields" and "The Hop-Pickers Returning." He has shown a partiality for subjects derived from the early days of the American colonies, and these have won him an enviable reputation on both sides of the Atlantic. Died January, 1905.

WILLIAM ADOLPHE BOUGUEREAU

One day in 1842, or so, there was a veritable riot among the students of the Alaux Art School at Bordeaux. It was occasioned by the award of the prize of the year to a shopkeeper's young clerk, from La Rochelle, who was taking daily drawing lessons of two hours each, which his employer allowed him to abstract from business. The young Bohe-

mians had such a contempt for the young clerk that they resented with violence the fact that he should win the honor of the school above their heads. But Bouguereau received the prize in spite of their protests, and it decided his career. He determined to become an artist. His family objected. He persisted, threw up his employment at the shop, and went, penniless, to live with his uncle, who was a priest at Saintonge, and to paint portraits of the townspeople for a few francs each. Out of his earnings he contrived to save 900 francs, on which capital he proceeded to Paris, entered the studio of Picot, and secured admission to the Ecole des Beaux Arts in 1843, at the age of eighteen years. He lived by incredible shifts, finally receiving some small assistance from his family, until, in 1850, he won the Prix de Rome. For four years he was a pensioner and student in Rome, and he returned to Paris an artist competent to the execution of great works. Public commissions and private patronage soon laid the foundation of his fortune. He became a Member of the Legion in 1859, and an Officer in 1876, during which year he was also elected a Member of the Institute—of which he became President. He received the Medal of Honor twice—in 1878 and in 1885—and was decorated with numberless foreign orders. Born at La Rochelle, November, 1825. Died La Rochelle, August, 1905.

FREDERICK A. BRIDGMAN, N.A.

During the early years of the Civil War in this country, a regular attendant at the night school of the Brooklyn Art Association was a modest lad named Bridgman. He was known to be the son of a Southern family who had long been residents of Brooklyn; to have been born in Tuskegee, Ala., in 1847, and to be employed during the day as an engraver by the American Bank Note Company in New York. In the class he was looked upon as one of the most accurate and

painstaking of the students, with so serious a purpose that even when a rare holiday came round he was on hand to devote it to his own improvement rather than waste it in the useless leisure of an idle day. In 1866 young Bridgman ceased to be a student in Brooklyn, and it presently became known that he had abandoned the steel plate for the canvas, and gone to Paris to study art at the Ecole des Beaux Arts. Gérôme, under whom he worked, became sincerely interested in him, and his encouragement had doubtless much to do with the young man's advancement of himself. His first exhibited pictures were of subjects drawn from his summer sketching tours in Brittany. Next, for a couple of years, he painted from material found in the Pyrenees, where he settled in 1870. From the Spanish border he went farther afield, to Algiers, Egypt, and up the Nile. His personal movements can be clearly traced in his works, from his "American Circus in France," which first attracted marked attention to him, while he was yet almost a student in the schools, down to the latest records of the activity of his brush in Algiers. He commenced exhibition in the National Academy of Design in this city in 1871, in 1874 was made an Associate, and in 1881 became a full Academician. Meanwhile he had won his medals in Paris, and in 1878 had been received into the Legion of Honor. He has latterly devoted himself almost entirely to the class of subjects in which the barbaric picturesqueness of the North African and Egyptian peoples is still rich. Mr. Bridgman has his studio in Paris. He has written and illustrated from his own sketches and pictures a book on Algiers and its people, the text of which conforms in interest with its embellishments.

JOHN LEWIS BROWN

Born at Bordeaux, the 16th of August, 1829, of a family originally English. He became known by his studies of

horses and dogs, sporting scenes and military subjects. He gained medals in 1865, 1866 and 1867, and a gold medal at the Exhibition of 1889. Mr. Brown was decorated with the Legion of Honor in 1870. He died in Paris the 14th day of November, 1890.

LÉON CAILLE

Born at Merville, 1836. Pupil of Léon Cogniet. Won wide popularity by his works in genre, characterized by careful execution and an attractive style and color.

JEAN CHARLES CAZIN

Born at Samar, in Picardy, and a pupil of Lecoq de Boisbaudran, Jean Charles Cazin won his first medals at the Salon in 1876 and 1877, by figure subjects. Eventually turning his attention to landscape, he speedily secured recognition as the creator of a new and distinct school, in which are combined poetic sentiment and broad, free and simple treatment, but with close adherence to the organic facts of nature. He had been a Member of the Legion of Honor since 1882. In 1894 he visited the United States, and made an exhibition of his works at the American Art Galleries with great success. His wife and son are also artists of ability. Cazin died at his country seat near Paris in 1901.

"M. Jean Charles Cazin is one of the most original and fascinating personalities in contemporary French art. For this man painting is not a commerce, but an inspiration; he does not sit down with the commonplace purpose of making a mere literal transcript of reality, but rather uses nature as the means of expression, and, as it were, the vehicle of an intimate ideal; possessing superabundantly that intricate combination of intuitive perceptions, feelings, experience, and

memory which we call imagination, he dominates nature, and manifests in harmonious creations the enthusiasm, the passion, the melancholy, the thousand shades of joy or grief, which he feels in his communion with the great sphinx."—*Theodore Childs.*

V. CHÉVILLARD

Was born in Italy of French parents. Pupil in Rome of Firinelli and in Paris of Picot and Cabanel. His paintings of genre and domestic subjects have been received with much favor. He was awarded a medal at the Salon of 1891, and is a member of the Society of French Artists.

DAVID COL

Born at Antwerp, April, 1822. Pupil of De Keyser and Antwerp Academy. Medal, Vienna Exposition, 1873. Chevalier of the Order of Leopold.

WILLIAM COLLINS, R.A.

Born in Great Tichfield Street, London, in 1788; his father being a picture cleaner and dealer, and a friend of Morland's. Entered Royal Academy schools; exhibited for the first time in 1809. Painted rustic groups, landscapes and coast scenes. Father of Wilkie Collins, the popular novelist. Died in London, 1847.

THOMAS SIDNEY COOPER

Born at Canterbury, England, in 1803. He was a student of the schools of the Royal Academy, London, lived for some time in France and Belgium, and was for a few months

a pupil of Verboeckhoven. He was elected an Associate of the Royal Academy in 1845 and a full member in 1867, and has received many foreign honors. He was a very conscientious and diligent worker, and his career was a most remarkable one, for he painted almost up to the day of his death, which occurred in 1902.

JOHN CONSTABLE, R.A.

Born in June, 1776, at East Bergholt, Sussex, fourteen miles from the birthplace of Gainsborough. Son of a well-to-do miller, he was destined for the Church, but preferred the occupation of his father, meanwhile receiving instruction in drawing from a certain Dunthorne, who gave his instruction always in the open air. Finally deciding to be a painter, he entered the Academy schools at the age of twenty-four, and exhibited his first picture two years later. He studied the works of Ruysdael in the National Gallery, from which he came to the conclusion that London could help him little in his art, and that it was nature which he must study, and particularly nature along the banks of his native Stour, which in after years he averred had inspired his desire to be a painter. He set himself right in the midst of green landscape, and was the first to remove every kind of adaptation and arbitrary arrangement in composition, and to paint not only what he saw, but in such a way as to convey the impression of *how* he saw it. Especially did he advance the study of light and air, and for the first time the atmosphere moves and has its being in painted landscape. He was ahead of his time, anticipating the triumphs of the painters of Barbizon, on whom his influence was undeniable. He was happily married, and a legacy to his wife, sufficient for their modest needs, enabled him to work, as he said, for the future. He was elected to the Royal Academy in 1837. His faith in the judgment of posterity has been abundantly

justified, and he is now recognized as one of the foremost masters of the *paysage intime*. He died suddenly, April 1, 1837.

JEAN BAPTISTE CAMILLE COROT

Born in Paris in July, 1796; the son of a court modiste. He was sent to the high school at Rouen and then apprenticed to a linen draper, his father, after eight years' opposition, finally yielding to his desire to be a painter, and allowing him a yearly maintenance of twelve hundred francs. He studied under Michallon and Bertin, accompanying the latter in 1826 to Italy. Here with practice he achieved the accomplishment of rapidly portraying the action of moving figures, a skill that he afterwards extended to the delineation of foliage stirred by air. His early pictures, whether of figures or landscape, are of the orthodox academical type, hinting at the future Corot only in the exceeding delicacy of their tonal effects and their increasing regard for the qualities of atmosphere. It was not until he had returned from his third visit to Italy, in 1843, that Corot fell under the influence of Rousseau and discovered the charms of French landscape. In Provence, Normandy and Fontainebleau he studied nature, recommencing his artistic life at the age of forty and studying for eight years before the Corot that the world now recognizes as a master was finally evoked. Communing with nature in Ville d'Avray and painting in his studio in Paris, he produced during the next twenty-five years a series of masterpieces, distinguished as much by truth to nature as by their exquisite poetry. The latter was an effluence of his own quiet, happy spirit, and of the perennial youth of his soul, that found its pleasure in music and in nature and in the companionship of his friends. He lived with his sister, who died in 1874, and the old bachelor followed her the next year. "Rien ne trouble sa fin, c'est le soir d'un beau jour."

DAVID COX

Born near Birmingham, England, in 1783. He began his career as a scene painter in a Birmingham theatre, and went to London in 1803, where he became a teacher of drawing and painting, and practised his profession with great success. His name is identified with a flourishing school of English landscape painters, of which he was one of the leaders. In 1844 he settled at Harborne Heath, near Birmingham, where he died in 1859.

JOHN CROME ("OLD CROME")

Born in Norwich in 1769. Founder of the Norwich school of landscape, to which Cotman, Stark and Vincent belonged. Son of a poor weaver, he began life as a doctor's boy, and later worked with a house and sign painter. He sketched from nature, and a local collection of pictures enabled him to study some good examples of Dutch landscape. He also visited the collections in London. But he worked in the neighborhood of Norwich, forming with a few local painters and his own pupils the little "Society of Artists," founded in 1805. He rarely exhibited in London, but visited Paris in 1814. He died in his native city in 1821.

CHARLES FRANÇOIS DAUBIGNY

Born in Paris in 1817. After studying with his father, Edme François, he visited Italy, and on his return spent some time in the studio of Delaroche. From 1838 he was a constant exhibitor at the Salon and became identified with subjects drawn from the Seine, Marne and Oise, navigating these waters in a floating studio. He had spent much of his childhood in the country near L'Isle Adam and, as an artist,

turned unreservedly to nature study. The youngest of the Barbizon group, he entered into the harvest of recognition won by the older men. He was not an exacting analyst, like Rousseau; or elevated in mood, as Dupré; not consciously a poet, as Corot, or a sharer of Diaz's fantastic or exalted conceptions; only, quite simply and normally, a lover of the country. Such a love of nature is a survival of, or a return to, the simple associations of childhood, and Daubigny in this respect was perpetually a boy. His pictures have the freshness and spontaneity of boyhood, expressed with the virility of a man. He had more affinity with Corot than with any other of the famous brotherhood—less with Corot's classical spirit and deliberately poetic vein than with his sweet, perennial youthfulness of character. He was by nature lovable, with a heart that kept its sweetness fresh and unsullied to the end. The lovableness is reflected in his work. His death occurred in 1878.

J. H. L. DE HAAS

Born at Hedel, 1830. Pupil of P. van Os and of the Amsterdam Academy. A cattle painter of well-established reputation. His success dates from 1855, when he exhibited two large cattle pictures at the Salon in Paris. After that he exhibited every year, increasing his popularity, so that there are now very few collectors who do not know his work. Medals and decorations he has in abundance.

JEAN BAPTISTE ÉDOUARD DETAILLE

Born in Paris, October, 1848. Favored pupil of Meissonier. First exhibited at Salon, 1868. Medals, 1869, 1870, 1872. Legion of Honor, 1873. Officer of Legion, 1881. Grand Medal of Honor, 1891. Detaille, at his present early age, already leads the military painters of France, and has re-

ceived the highest honors for his patriotism-inspiring productions.

"Detaille was one of the few pupils of Meissonier whom the master ever took into his studio, and the one whom he loved above all others. Meissonier it was who influenced him to make military painting his forte, both because he had a talent for it and because that line of art would be always popular among the martial people of France. The finest portrait of Meissonier ever painted is in one of Detaille's pictures. The master is shown standing at the curbstone, in a vast crowd, watching 'The Passing Regiment,' and is depicted to the life. The picture was Detaille's first great success, and now belongs to the French Government."

NARCISSE VIRGILE DIAZ DE LA PEÑA

Born Bordeaux, August, 1809. Diaz—of Spanish descent—was third member of the Fontainebleau group. A Frenchman only by the accident of birth, he became one of the Fontainebleau men by the accident of acquaintance. At Sèvres, where as a boy he was decorating pottery, he knew Jules Dupré, and it was probably through Dupré that he met Rousseau and virtually became his pupil. But before Diaz knew Fontainebleau or painted its landscape he had served his time in Bohemian Paris, painting small figure pictures under the influence of Correggio, Prud'hon and Delacroix. But these were the years of his groping in the dark. He was masterless, homeless, quite adrift. When he joined the Fontainebleau band and came under the sway of Rousseau's serious personality, Diaz himself grew serious and took up landscape painting with an earnest spirit. He never forgot his early days of decoration; his Arabian Nights fancies never entirely left him. Even when he was painting his noblest landscapes, he was often giving them a romantic interest by introducing small figures of bathers at a pool,

figures of riders, huntsmen, woodsmen, gypsies. The landscape he did directly from nature, in the forest or on its outskirts, but the figures were figments of his brain, probably put in as an after-thought for mystery and color effect. Like Turner, he was for making a picture first of all, and if certain notes or tones were not in the scene he put them in. And who shall gainsay the wisdom of his course in doing so? A picture is not necessarily valuable for the amount of truth it conveys. Its first affair is to be a picture. Died Mentone, 1876.

ÉDOUARD FRÈRE

Born in Paris, 1819. He was a pupil of Paul Delaroche and of the Ecole des Beaux Arts, but it was in retreat at the little village of Ecouen that he gradually evolved for himself and the many students who sought his advice the style of genre painting that distinguishes him. It was founded upon the Dutch masters and influenced in feeling by Millet —simple scenes of peasant life, studied with affectionate intimacy, and represented with delicacy of tone and light; sometimes a little sentimental, but for the most part tenderly poetic. His pictures had a great vogue, and no little influence upon the course of genre painting in Europe. He died in 1886.

FRANÇOIS FLAMENG

Born at Paris, 1859. Son of the great engraver, Leopold Flameng. Pupil of Cabanel, Edmond Hédouin and Jean Paul Laurens. Medal in 1879; Prix de Salon, 1879. Has won his greatest repute by the representation of episodes of the revolutionary and consular periods in France, which are conceded to have a distinct historic value, from their accuracy of character and detail.

JEAN LÉON GÉRÔME

At the recent Universal Exposition the President of the International Jury of Fine Arts was Gérôme. Such a dignity was a fitting culmination to the fifty-three years of honorable recognition which he has enjoyed since winning his first medal with "The Fighting Cocks." The picture was skied; but Gautier discovered it and wrote next day in the columns of *La Presse:* "Let us mark with white this lucky year, for unto us a painter is born. He is called Gérôme. I tell you his name to-day, and to-morrow it will be celebrated." It was an affected, egotistical utterance, but events have proved the accuracy of the judgment.

Gérôme was born in 1824 at Vesoul, and became a pupil of Delaroche, whom he followed into Italy. He failed to secure the Prix de Rome, but consoled himself by visiting Russia and Egypt. From the latter he brought back a number of studies which were only superficially interesting compared with the work that he gathered in his second visit to that country; but the public crowded to see them, and Gérôme's popularity was fairly started. It was immensely advanced a little later by his "Duel after a Masked Ball," painted with an unpassionate coldness that makes the tragedy the more terrible. This complete objectiveness of mental attitude is one of his main characteristics. Whether depicting a scene of horror, as in the "Death of Cæsar," or of sensuous abandonment, as in "Phryne before the Tribunal," where the famous courtesan unveils her beauty before the judges, there is no trace of personal feeling on the artist's part. He makes a cold analysis, and records the facts as dispassionately as a surgeon. The inevitable result is that he does not move us either. He stirs our admiration, but leaves the emotions cold.

His store of archæological knowledge was immense. He spared no pains to acquire it; thinking little of making a flying visit, perhaps to Rome, to gather some morsel of fact,

and hastening back before the colors on the half-finished picture were yet dry. In such a picture as "The Century of Augustus," in which he represents the culmination of Roman civilization and its decline into the Middle Ages, the accurate knowledge of detail is almost limitless.

Gérôme was a brilliant draughtsman, skilled in the wisdom of the French technicians. His second visit to Egypt enlarged the resources of his palette, but color with him was not an instinct; it was, rather, a cultivation. He was the great exponent of artistic scholarship. Died Paris, January, 1904.

JULES ADOLPHE GRISON

Jules Adolphe Grison is a native of Bordeaux, and a pupil of Lequien. His subjects, almost entirely drawn from the life of the seventeenth and eighteenth centuries, exhibit him as an artist of infinite humor, acute judgment of character and technical skill of a rare order. His color is gay and brilliant, his touch rapid and clear, and he possesses the faculty, once unique with Meissonier, of imparting to his minutest cabinet compositions the solidity and breadth of works of the largest scale.

ALEXANDRE MARIE GUILLEMIN

Born at Paris, 1815. Chevalier of the Legion of Honor. Studied under Gros. Paints genre subjects. In 1877 he exhibited at the Paris Salon "Los Pordioseros," a souvenir of Upper Navarre, and "La Mariposa," of Aragon; in 1869, "La Trilla," souvenir of Aragon, and "The Atelier of a Sculptor"; in 1864, "Sunday Morning," etc. At the Walters Gallery, Baltimore, is his "Print-Vender." Died 1880.

WILLIAM HELMSLEY

Born 1819. Brought up to the profession of his father, who was an architect, he turned his attention to painting at an early age, receiving no instruction in his art. He has been a frequent exhibitor at the galleries of the Royal Academy and British Institution. Among his earlier works are "A Pinch from Granny's Snuff-box," "Come Along," 'The Rustic Artist," "Sketching from Nature," etc. In 1862 he sent to the Royal Academy "A Dangerous Playmate"; in 1864, "Shrimpers"; in 1868, "Reading the News"; in 1872, "Welsh Children"; in 1873, "For the Broth"; in 1874, "The Wanderer's Boy." To the Society of British Artists, of which he has been a member for some time, he contributed in 1877 "Granny's Charge" and "Feeding-Time"; in 1878, "The Impenitent" and "Bread and Butter," the last in water-colors.

ROBERT ALEXANDER HILLINGFORD

Born in 1828. In 1841 he entered the Academy at Düsseldorf, remaining five years in that city, and working and studying in Munich, Rome, Florence and Naples before his return to England in 1864. While in Rome he painted "The Last Evening of the Carnival," which was exhibited in St. Petersburg in 1859. He sent to the Royal Academy, London, in 1866, "Petruchio"; in 1868, "Before the Tournament"; in 1872, "The Armorer and the Glee Maiden"; in 1873, "Munchausen"; in 1874, "During the Wanderings of Charles Edward Stuart"; in 1875, "A Manager's Troubles"; in 1877, "An Incident in the Early Life of Louis XIV."

Mr. Hillingford has exhibited at Leeds, in different seasons, "The Flight of Jessica" and "Julia's Mission," and among his other works (some of them never exhibited) are "Evan-

geline," "Prince Charlie at Carlisle," "The King over the Water," "The White Cockade," "The Marriage Contract" and "The Anteroom." He is an Honorary Member of the Imperial Russian Academy of Fine Arts in St. Petersburg.

COLIN HUNTER, A.R.A.

Born in Glasgow, 1842. As an artist he was self-taught, studying directly from nature. His studio was in his native city for some years. At present he is a resident of London. He has turned his attention particularly to sea and shore pieces, and has been a frequent exhibitor at the Royal Academy and the Royal Scottish Academy. Among his more important works are, "Trawlers Waiting for Darkness" (at the Royal Academy in 1873, at the Philadelphia Exhibition of 1876 and at Paris in 1878), "The Salmon Fishers" (R. A., 1874), and "Stores for the Cabin" (R. A., 1878). In 1884 he was elected an Associate Member of the Royal Academy.

JOSEF ISRAËLS

Born at Groningen, North Holland, in 1824. As a boy he wished to be a rabbi, but on leaving school entered his father's small banking business, and in 1844 went to Amsterdam to study under the fashionable portrait-painter, Jan Kruseman. But it was the ghetto of the city, swarming with life, that affected his imagination. The following year he proceeded to Paris and worked under Picot and Delaroche, entering the latter's studio shortly after Millet had left it. Like Millet, he had no inclination for "grand painting," and, though he tried to practise it upon his return home, it was in the little village of Zandford, whither he

went for his health, that he discovered his true bent. Again, like Millet, he found his inspiration in the lives of the poor; but, unlike the French master, he invests his subjects with intimate peace and lyrical melancholy, veiling his figures in an exquisite subtlety of subdued atmosphere. Among the moderns he is "one of the most powerful painters and at the same time a profound and tender poet."

CHARLES ÉMILE JACQUE

Last survivor of the Barbizon-Fontainebleau painters, Jacque reached a full meed of dignity and wealth. The varied experiences of his early life, joined to a well-balanced mind and practical character, had enabled him to escape the early harassments which had beset his friends.

Born in 1813, he was by turns a soldier and a map engraver; later practising engraving upon wood and etching. In these mediums his first exhibits were made at the Salon, and they received awards in 1851, 1861 and 1863. His influence had much to do with the revival of interest in the art of etching, and examples of his plates are held in high esteem by collectors. Meanwhile, from 1845 he had been training himself to paint, although it was not until 1861 that his pictures received official recognition. His sympathies were with rustic life, and particularly with animals. The pig attracted him as a subject; he not only painted the barn-door fowls, but bred them and wrote a book about them. Yet it is for his representation of sheep that he is most highly esteemed. His experiences with the burin and needle had made him a free and precise draughtsman, while his profound study of animals gave him complete mastery over construction and details, as well as the power to represent their character. His fondness for them saved him from any possibility of triviality; he selected the essentials and fused them into a dignified unity. His pictures have much of the poetry which char-

acterized the Barbizon school, and found ready patrons during his life. He died in 1894.

CONRAD KIESEL

Though for a time a pupil of Paulsen, in Berlin, Kiesel belongs to Düsseldorf. He was born there in 1846, and studied, after his return from Berlin, with Wilhelm Sohn.

PROF. LUDWIG KNAUS

Born in Wiesbaden, October, 1829. Pupil of Jacobi, and of the Academy of Düsseldorf under Sohn and Schadow. Afterward he allied himself with Lessing, Leutze and Weber. Member of the Academies of Berlin, Vienna, Munich, Amsterdam, Antwerp and Christiania, and Knight of the Order of Merit. Medals: Paris, 1853, 1855 (Exposition Universelle), 1859. Medal of Honor, 1867 (Exposition Universelle). Legion of Honor, 1859; officer of the same, 1867. Medals: Vienna, 1882; Munich, 1883. Professor in the Academy at Berlin. Medal of Honor, Antwerp, 1885.

"Ludwig Knaus enjoys the unique distinction of being accepted by Germany as her chief painter of genre, and by the world as one of the leading masters in that art. He was a pupil at the Düsseldorf Academy and of Sohn and Schadow, but his graduation in art, after a couple of visits to Italy, occurred in Paris, where he spent eight years studying the methods of the French painters."

ÉMILE LAMBINET

Born at Versailles in 1815. He was a pupil at first of Boiselier and later of Drölling and Horace Vernet. His landscapes were awarded medals at the Salon, and in 1867 the ribbon of the Legion. He died at Bougival in 1878.

BENJAMIN WILLIAM LEADER

Born at Worcester, England, in March, 1831. He showed early in life a decided talent for painting, and, after some preliminary studies, went to London and entered the schools of the Royal Academy. Figure painting and sculpture alone are taught in this school, but he was not diverted from his purpose to become a landscape painter, and in a short time began to exhibit. His exceptional skill and his choice of subjects soon made him popular, and he has long been a most successful painter of domestic landscapes. He was elected an Associate of the Royal Academy in 1883 and a Member in 1896.

A. A. LESREL

Born at Genest, in the Manche. Pupil of Gérôme. He has painted historical subjects, and been also successful in portraiture, but is chiefly popular for his genre pictures of the Renaissance period, with rich costumes and accessories.

JOHN ARTHUR LOMAX

A prominent English painter of genre and domestic subjects. An exhibitor at the Royal Academy, and a Member of the B. R. A.

PHILIPPE J. DE LOUTHERBOURG, R.A.

Born at Strasburg in 1740. He was the son and pupil of a miniature painter, who settled in Paris that the youth might gain instruction from Tischbein and Francisco Casanova, and became a very poular painter of battles, hunts, sea-pieces and landscapes with figures and cattle, in which

last he seems to have been influenced by Berchem. In 1768 he was made a member of the Academy of Painting in Paris, and afterwards appointed court painter by the King. In 1780 he was elected an Associate of the Royal Academy, and in 1781 became an Academician. In 1771 he quitted France, and spent the rest of his life in England. He died at Hammersmith and was buried at Chiswick in 1812.

RAIMUNDO DE MADRAZO

Born at Rome in 1841. His father and his grandfather before him were artists, his brother is an artist, and Fortuny was his brother-in-law, so he may be said to have been born and bred in the profession. He studied first with his father, who was at the head of the Madrid Academy, and then went to Paris, entered the Ecole des Beaux Arts under Cogniet and studied later under Winterhalter. Intimately associated with the famous group of Spanish-French painters of whom Fortuny was the chief, he has made a wide reputation for skilful technique and vivacity in color. His first great success was made at Paris at the Exposition in 1878, where he received a first-class medal and was made a Chevalier of the Legion of Honor. At the Exposition of 1889 he received a medal and was made Officer of the Legion of Honor.

JACOB MARIS

The eldest of three brothers, whose father and teacher was an able artist of the last century, was born at The Hague, 1837. Pupil of Stroebel van Hove, de Keyser, and Hébert. Jacob Maris was greatly impressed, while in Paris studying with Hébert, with the works of Daubigny, Millet, Rousseau, Dupré and Corot. Returning to Holland, his serious nature was drawn towards the Dutch landscape, its

windmills, towns, canals; also to the seashore, with its picturesque fishing-boats. He was regarded by all his brother artists as the greatest contemporary landscape painter in Holland. His pictures have steadily grown in the estimation of connoisseurs. He died in 1899.

ANTON MAUVE

Anton Mauve was born at Zaandam in 1838. His father was a Baptist minister, and only reluctantly acquiesced in his son adopting art as a profession. He became a pupil of P. F. van Os, the animal painter, but there was little sympathy between the two men, and they soon separated. He studied much in the neighborhood of Scheveningen. He then spent a long time at a farmhouse known as Kranenburg, near Dekkersduin, where the subjects he most cherished were ready at hand. Then came his residence at The Hague and his close study of the surrounding country. In 1873 his ill-health took him to Godesberg, near Bonn. The Rhine did not appeal to him—he called its scenery the "toy box of Nature." "Loving as he did the low-lying Dutch lands, enveloped in soft haze and in rising mist, how could he be enthusiastic over the hills and dales and the sharp contrasting outlines of the scenery of the Rhine?" In 1883 he finally settled at Laren, where Neuhuys, Israëls and Lhermitte were also painting, and there he died in 1888.

"It was truly said when Anton Mauve died that Holland had sustained a national loss. Though comparatively a young man, he had made a powerful impression on the art of his country, and did more than any of his contemporaries to infuse into the minds of his fellow-artists higher aims and to lead them toward that close sympathy with nature which was his own inspiration. He loved the Dutch farms, dykes and heaths, and he painted them lovingly and tenderly in a direct, simple way. To him his country was not always

dull, gray and damp, as other artists would have us believe. He saw and felt, and shows us its light and sunshine, too. Through his pictures we may know Holland as it is, with its peaceful peasant life in both field and cottage—not that life of hard and hopeless toil that Millet so often painted, but the life of peaceful and contented labor which, happily, is, after all, the peasant's more frequent lot."

A. C. Loffett has said: "When I take my favorite walk, through Clingendaal to Wassenaar, in the spring or early summer—that walk so well known to the inhabitants of The Hague—I often think of Mauve and his light, soft, silvery art, that touch so delicate and sympathetic."

HUGUES MERLE

Was born at St. Marcellin, 1823. In Paris he became a pupil of L. Cogniet. At the Salon he was awarded medals in 1861-1863, and elected a member of the Legion of Honor in 1866. He painted some biblical and historical pictures, but chiefly employed himself upon genre subjects drawn from humble life, and executed on a large scale with great precision of treatment. He died in 1881.

GEORGES MICHEL

Born at Paris in 1763. He had a strange and checkered career, for he ran away with a laundress in his teens, restored pictures and earned money in various other ways to support a large family, and sketched and painted whenever he could buy, beg or borrow materials. Through all this he had a distinct and individual purpose in his art, an intention doubtless founded on his study of the old Dutch landscapists, which he carried out so thoroughly that he, although unrecognized during his life, is now esteemed as the

BALTHAZAR P. OMMEGANCK

Born at Antwerp, December 26, 1755; died there January 18, 1826. Animal and landscape painter. Pupil of H. J. Antonissen. He received many honors. Was made a Knight of the Order of the Belgic Lion; elected a member of several learned societies, and appointed in 1815, by Belgium, one of the Commissioners to reclaim from France the works of art which Napoleon had acquired by force of arms during the previous war. Rector of Guild of St. Luke, Antwerp, in 1789, and Professor in Academy, 1796.

JOHN OPIE, R.A.

Born at St. Agnes, near Truro, Cornwall, in 1761. Began to paint at the age of ten and sold portraits at sixteen. In 1780 he was introduced to Sir Joshua Reynolds by Peter Pindar as the Cornish genius. He painted some historical subjects, but excelled in portraits, which are distinguished by fidelity and directness. In 1805 he was chosen professor of painting at the Royal Academy. Died in London, 1807, and was buried in St. Paul's Cathedral.

JOHN PHILIP

Was born at Aberdeen, April 19, 1817. His parents were of humble condition, but from his youngest days he showed a strong inclination for art. He was apprenticed early in life to a house-painter, where he made his first effort in art by trying to copy a portrait of Wallace from a sign-board which hung on the opposite side of the street. He is said to have received some instruction from Mr. Forbes, a local portrait painter, but in 1834 he went to London as a stowaway on a brig belonging to a friend of his father. On arriving

in London he was kept hard at work, but contrived to visit the exhibition of the Royal Academy at Somerset House. He attracted the notice of a Major Pryse Gordon, who recommended him to Lord Panmure, by whose generosity he was placed as a pupil with T. M. Joy. In 1837 he entered the Academy as a student, and in 1839 he exhibited two pictures, "A Moor" and a portrait. In 1840 he exhibited his first subject picture, "Tasso in Disguise, Relating his Persecutions to his Sister," and in the same year he returned to Aberdeen, where he was principally employed in painting portraits. In 1846 he again sought London, where he continued to have his domicile till his death. In 1864 appeared "La Gloria—a Spanish Wake," bought for the Scottish National Gallery, Edinburgh, in 1897, for £5,250. In the spring of this year he went to Rome to pass the winter, but ill-health brought him back to London, where he was attacked by paralysis, and died February 27, 1867.

VICTOR LÉON FERDINAND ROYBET

When, at the Salon of 1866, the "Jester of Henry III." won for its painter his first medal, France hailed in Roybet a new prophet in current art. The combination of a true feeling for color with vigorous expression of form and correct decorative instinct was then an uncommon quality in the studio. Roybet painted with a naturalistic power, yet also with a pictorial sympathy which did not permit of the doctrine of the realists that anything that could be painted was good enough to paint. He required that his subject should be as attractive as its rendition was accurate. His cavaliers and ladies, his groups and cavalcades, were not only picturesque in themselves and realized with remarkable vividness and vitality, but they were presented in picturesque incidents and surroundings. The painter is a native of Uzès, in the Garde, and was born in April, 1840. He had begun

the study of art at the Ecole des Beaux Arts at Lyons, and settled in Paris not long before his début at the Salon. An immediate favor followed the warm critical reception of his first works, and he entered upon a career of success to which years have only added, and which has made his name familiar throughout the civilized world. To successive exhibitions he sent a splendid series of canvases, representing social and historical episodes of the past, in each of which his powers found stronger and ever stronger expression; and in the art world itself, and in that of the art lovers whose collections his brush has enriched, he enjoys an esteem which is commensurate with his genius, at once so brilliant, original and sincere. An exhibition of his collected works in Paris last year was the occasion of an enthusiasm which has been rarely aroused by any display in that city of the productions of a single hand.

ADOLPHE SCHREYER

There is no suggestion of the German in the art of Schreyer, yet it was in that most German of cities, Frankfort-on-Main, that he was born in 1828. Théophile Gautier, who admired his pictures to the verge of extravagance, once defined him as "a Teutonic accident." Schreyer was, however, fortunate in coming of a family of wealth and distinction, in consequence of which he was permitted from his youth an independence of movement and study which liberated him from the then restricted influence of his native art. He travelled much, and painted as he went. In 1855, when his friend, Prince Taxis, went to the Crimea, he accompanied the prince's regiment, and at this period he began producing those battle scenes which gave him his first fame. Wanderings in Algiers, and along the North African coast into Asia Minor, resulted in those pictures of Arab life which are so popular, while visits to the estates of his family

and his friends in Wallachia provided him with another of his familiar classes of subjects. Schreyer was essentially a creative painter. He found his subjects in nature. His memory was a mine of models for him. But everything he painted is imbued with his own spirit, too dashing and bold and resolute to secure the subtle poetry of Fromentin, and too refined in feeling to rival the fierce force of Delacroix, but always instinct with life, movement, and the ripe and rich reflection of the artist's colorful mind. Between these two great painters Schreyer's manner is a happy compromise, entirely independent of servile imitation, an expression, in fact, of a sympathetic recognition of kindred spirits in them. Until 1870 Schreyer was a resident of Paris, but thereafter he divided his life between that city and his estate at Kromberg, near Frankfort, where he lived surrounded by his horses and hounds, practising his art with an energy that advancing years were unable to impair. He was invested with the Order of Leopold in 1860, received the appointment of court painter to the Duke of Mecklenburg in 1862, was a member of the Academies of Antwerp and Rotterdam, and received first medals at all the important European expositions between 1863 and 1876. Died 1899.

CLARKSON STANFIELD, R.A.

Began life as a sailor. With a decided taste for art from his youth, and fondness for the drama, he became a scene-painter, exhibiting his first pictures of a smaller character in the galleries of the Society of British Artists, of which he was an original member, in 1823. His "Wreckers off Fort Rouge," one of the earliest of his important works, was exhibited at the British Institute in 1827. He first exhibited at the Royal Academy about the same year, and was elected an Associate in 1832, and Academician in 1835. He travelled ex-

tensively on the Continent painting many landscapes, but his most successful works were his marine views, many of which have been engraved. His "Battle of Trafalgar" belongs to the United Service Club in London; his "Wind against Tide" (in the Paris Exposition of 1855) was painted for Robert Stephenson. "The Victory towed into Gibraltar after Trafalgar" and the "Siege of St. Sebastian" were in the collection of Sir Morton Peto. In the National Gallery, London, are his "Entrance to the Zuyder Zee" (R. A., 1844), a sketch of his "Battle of Trafalgar," his "Lake Como," and "The Canal of the Giudecca." His pictures are very popular and command very high prices. At the sale of the collection of Charles Dickens, in 1871, a thousand guineas were given for a view of "Eddystone Lighthouse," a scene painted by Stanfield in the course of a few hours for one of the famous amateur plays organized by Dickens and his friends.

FRANCIS WILLIAM TOPHAM

Born in Leeds, 1808. He began life as an engraver in his native city, removing to London about 1830. Shortly after joining the Institute of Painters in Water Colors, he devoted himself to painting Spanish, Welsh and Irish peasant life with marked success. Leaving the Institute, he became an active member of the Society of Painters in Water Colors, contributing, among other sketches, "Irish Courtship," "Welsh Cabin," "Spanish Gypsies," "Reading the Bible," etc. Among his later works are "Preparing for the Fight" and "Waiting by the Stile," exhibited in 1872; "The Bird's Nest" and "Listening to the Love-Letter," in 1873 (sent to Philadelphia in 1876); "Wayfarers" and "A Welsh Stream," in 1875; and after his death, in 1877, "Blackberry-Gatherers" and "Haymaking." Two of his works, "Venetian Water-Carriers" and "The Eve of the

Festa," were at the Paris Exposition of 1878. His death occurred in Spain in 1877.

CONSTANT TROYON

Born at Sèvres in 1810. He worked for a while painting porcelain in the manufactory at Sèvres, at the same time with Diaz and Dupré, and like them, soon determined to devote himself to landscape art. He studied under Riocreux at Paris, and first exhibited at the Salon in 1833. Up to the time of his visit to Holland, in 1847, he painted landscapes exclusively, and became well known in this branch of art. His studies in the Netherlands apparently changed his purpose thoroughly, and from that time on he made his landscapes subordinate to his cattle. His "Oxen Going to Work," now in the Louvre, was painted in 1855, and represents him in the apogee of his career. He was a legitimate successor of Brascassat, but his art has no rival in its grandeur of simplicity, virility and serenity. "While Troyon excelled in painting a variety of animals, as dogs, sheep, and even barnyard fowls, still it was as a painter of cattle that he reached his greatest height. Nor was it merely their outward forms that he portrayed. He had a realizing sense of their character, their habits, their life, as the willing servants of man. To us, those heavy-yoked oxen, with bent necks and measured tread, dragging the plough along the furrows, are living, breathing creatures; and those great awkward cows lazily resting their heavy bodies on the ground, contentedly chewing their cud, are absolutely so alive and real that an expert could tell at a glance how much they weigh; and the spectator almost fears that a near approach might bring them slowly to their feet, and they would walk out of the canvas." In a word, "His cattle have the heavy step, the philosophical indolence, the calm resignation, the vagueness of look, which are the characteristics of their race." He

received medals at the Salon in 1838, 1840, 1846, 1848 and 1855, and was made Chevalier of the Legion of Honor in 1849. Troyon died in Paris, 1865.

CHARLES F. ULRICH

At the spring exhibition of the Academy of Design in 1880 appeared for the first time a young New Yorker, a painter of modern genre works of a singular brightness and elegance of execution, named Charles F. Ulrich. He was the son of a German photographer, who had himself practised painting in former years, and was born in New York in 1858. Young Ulrich was taught drawing by Professor Venino, a well-known master in his day, studied in the National Academy schools, and in 1873 went abroad, where he remained for eight years. He studied at Munich under Professors Löfftz and Lindenschmidt, and exhibited his first pictures in German exhibitions, commencing with that of Düsseldorf in 1880. His cabinet pieces, full of character, minute in execution, and brilliant with their rendition of light, were entirely new to our art, and may be said to have marked a new departure in it. Without being in any sense imitations, they showed that the artist had been a close student of the old Dutch detail painters of the type of Van der Meer and Pieter de Hooghe. His maner and matter were, however, entirely modern. He followed his first successes with his "Glass-blowers," which was one of the notable pictures at the Academy in 1883, and which afterward received high praise in Paris, and in 1884 secured the Thomas B. Clarke Prize upon its first award, with a picture of the immigrant station at Castle Garden, called "In the Land of Promise." His picture of the interior of a Venetian glass factory was awarded the $2,500 prize at the American Art Galleries in 1886, and is now in the collection of the Metropolitan Museum of Art, New York. Mr. Ulrich was elected an Associate of the Na-

tional Academy in 1883, and was one of the founders of the Pastel Club. Some years ago he returned to Europe and now has his studio in Venice.

ÉMILE VAN MARCKE

The most distinguished pupil through whom Troyon bequeathed to the succeeding generation a reflection of his own genius was Emile van Marcke. Van Marcke was born at Sèvres in 1827, of artistic stock. He was employed in the porcelain works as a decorator when he attracted the attention of Troyon. The latter was in the practice of making a weekly visit to his mother, who resided at Sèvres, and so the young decorator and the elder artist were frequently in contact. The constant sermon of Troyon was that the gifted youth should go to nature, and Van Marcke, in the time spared from his trade, obeyed the injunction. Van Marcke's early pictures betray strongly the feeling and influence of Troyon. While more careful in drawing and more elaborate in detail, their color and technique show the association of the master. But with increasing confidence and experience, Van Marcke created a style with which he is now thoroughly identified. He was a master draughtsman, equally a master of composition, and the grouping and modelling of his cattle are always pictorial and true. His landscapes are of an equal degree of excellence, and are replete with the charm of a joyous and smiling nature. Effects of midsummer midday and of showery skies over pastures enriched by a humid soil find particularly happy rendition at his hands. Van Marcke appeared first at the Salon in 1857, and was successively medalled in 1867, 1869, 1870, and at the Exposition Universelle of 1878 he received a medal of the first class. He was invested with the ribbon of the Legion of Honor in 1872, and since then he received many additional medals of honor. Died January 7, 1891.

EUGÈNE JOSEPH VERBOECKHOVEN

Born at Warneton, West Flanders, in 1799. His father was a sculptor, and he began to learn drawing from him. Later he studied in Germany, France, England and Italy, and finally settled in Brussels. He received medals at the Salon in 1824, 1841 and 1855, and was made Chevalier of the Legion of Honor in 1845. He was a member of the Royal Academies at Brussels, Antwerp and St. Petersburg, and received many decorations. Died in 1881.

JEHAN GEORGES VIBERT

Was born in Paris, 1840. One of the strongest individualities among the artists of Paris was Vibert. He was not only a painter, but a satirist of drastic power and an author of pointed excellence. A Parisian by birth, whose master, if he may be said to be a pupil of any one, must be considered to be Barrias, although he also did some early work under Picot. He first exhibited at the Salon of 1863, and made a virtual failure. His active intelligence gave a new direction to his art, and seven years later, at the age of thirty, he was decorated with the Cross of the Legion for his "Roll Call after the Pillage." His good-humored satires on the hypocrisy and self-indulgence of monkish and ecclesiastical life did much toward advancing him in popularity, and one of the latter, "The Missionary's Story," may be recalled as having been sold in this city, at the sale of Mrs. Morgan's collection in 1886, for $25,000. Vibert was not content with triumphs in oil alone, but, spurred by the exploits of Fortuny in water color, he began in it a series of experiments that have placed him among the first aquarellists of the world. He was the leader in the movement that resulted in the formation of the now powerful Society of French Water Colorists, a society that, by its lofty standard, really forced

the Salon into a marked reform in the character, and improvement in the quality, of the pictures it accepted for exhibition. Vibert died July 28, 1902.

ANTOINE VOLLON

The death of Antoine Vollon, following within a month the receipt of the highest honor, the Grand Prix, robbed France of one of its most brilliant painters.

In 1871 an exhibition of his work caused a sensation at the Royal Academy in London; it was so completely the opposite of what was then admired in England, and yet it compelled admiration. Instead of choosing a sentimental subject of human life, he extracted sentiment from the commonest things of still life, with a sumptuous use of color and a virility of method by the side of which the mechanical manipulation of the academically directed brush seemed tame and nerveless.

Even in France it had been some time before his genius had been recognized. He was born at Lyons in 1833, and became a pupil of its Academy, afterwards studying with Ribot in Paris. At first he was rejected by the Salon, and did not receive his first medal until 1865. In 1868 and the following year came others, and one of the first class in 1870, in which year also he was elected a Chevalier of the Legion of Honor. Eight years later he was awarded the Officer's Cross as well as a gold medal, on the occasion of the Universal Exposition. In 1897 he was chosen a member of the Institute, and at the Exposition of 1900, as already mentioned, received the Grand Prix.

His reputation was established by his pictures of still life; but in 1876 he astonished everybody by sending to the Salon a single life-sized figure of a fisher-girl at Dieppe, and in the following year repeated the surprise with a landscape. Many others have appeared since, which serve to

prove his versatility and which possess a vigorous directness and much charm of expression.

As all true colorists, Vollon composed like a musician, and added to that natural genius the virtuosity of the executant. He died in 1900.

J. VROLYK

Born at The Hague, 1846; died there 1894. Pupil of P. Stortenbeker. A very able painter of pastoral scenes with cattle. His works show fine color and atmosphere, and are highly appreciated by connoisseurs. Of a jovial character, he was liked by every one, and his death, the result of a cold contracted while sketching in a damp pasture, was deplored by all who knew him.

JAMES WARD, R.A.

Born in London, 1769. Animal painter and engraver. Studied engraving under John Raphael Smith, and served an apprenticeship to his eldest brother, William James Ward, mezzotint engraver. He himself practised as an engraver for some years and then turned to painting, imitating the style of his brother-in-law, George Morland. In 1794 he was appointed painter and engraver to the Prince of Wales, and devoted himself entirely to the painting of animals. Died at Cheshunt, 1859.

FÉLIX ZIEM

Ziem was born in 1821 at Beaune, a little town twenty-three miles southwest of Dijon. At the Academy of that city he received the art education which he supplemented by study from nature in the south of France and in Holland, receiv-

ing his first Salon medal in 1851 for a picture of Dutch scenery. Then he visited Constantinople and Italy, and found his true bent. Pictures of the Golden Horn and of St. Mark's Place, exhibited in 1857, made an unusual sensation; he was elected to the Legion of Honor, and the remainder of his life has been devoted to variations on the dream of light and color represented in those two pictures. He has shared with Rico a recognized position as a painter of Venice, but while the former depicts fragments of the city under the broad glare of noonday, Ziem has chosen wider horizons and rendered especially the dreaminess of morning light or the splendor of sunset, and in a spirit altogether more romantic. In the Eastern subject contained in the present collection, there is again this feeling for the romantic suggestion of the scene.

CATALOGUE

SALE AT MENDELSSOHN HALL

FRIDAY EVENING, JANUARY 26TH, 1906

BEGINNING PROMPTLY AT 8.15 O'CLOCK

No. 1

LÉON CAILLE

FRENCH

1836—

THE SCULLERY MAID

Water Color

A YOUNG girl in négligé attire, with bare arms and shoulders, is seated in a rush-bottomed chair near the kitchen fireplace, preparing onions for cooking. In the foreground is a pewter dish with the same vegetables, and behind the figure is a dresser with a pewter soup tureen and a brass candlestick. A wooden salt box hangs on the wall beside the fireplace.

Signed at the lower left, CAILLE.

Height, 4¼ inches; width, 3¼ inches.

No. 2

GEORGE A. BAKER, N.A.

AMERICAN

1821—1881

HEAD

This is a study of an Italian maiden in characteristic costume of white headdress, low-cut white chemise and red bodice. Her head is turned to the left and inclined over her right shoulder, and around her neck is a gold chain with a pendant. The background is a simple graded tone of gray.

Signed at the lower right, G. A. Baker, 1874.

Height, 7½ inches; width, 6 inches.

No. 3

JAN HERMANN KOEKKOEK

DUTCH

1778—1851

ON THE ZUYDER ZEE

In the foreground on a low rocky elevation, raised a few feet above a tumbling sea, is a large group of fishermen engaged in various occupations, and on the right a wooden pier, where a small boat is making a landing, extends into the shallow water. In the middle distance are two small sailing craft, with bellying canvas, wallowing through the heavy sea, the nearer one throwing a cloud of spray over her bows. The sky is covered with rapidly drifting storm clouds, showing a small area of blue in the upper corner.

Signed at the lower right, H. Koekkoek.

Height, 7 inches; length, 8½ inches.

No. 4

V. CHÉVILLARD

FRENCH

Contemporary

AT HOME

An old priest, in full black robes, stands with his back to a fire built on the hearth of a stone fireplace hung with a richly embroidered curtain. A steaming cup of tea stands on the shelf, and a comfortable-looking cat sits on the floor beside her master. The priest is evidently enjoying the comforts of an interior to which he is well accustomed.

Signed at the lower left, V. Chévillard.

Height, 9 inches; width, 6½ inches.

No. 5

JULES ADOLPHE GRISON

FRENCH

Contemporary

THE HUNTER

A STURDY old German gamekeeper or hunter is smoking his large pipe, standing with his back to a wood fire, evidently warming himself after a trip in the forest. His tired dog lies by his side, and hanging to the chimney jambs on the right is a bunch of onions, while various utensils are standing on the rough shelf along the fireplace opening.

Signed at the lower left, GRISON.

Height, 10½ *inches; width,* 8½ *inches.*

No. 6

A. A. LESREL

FRENCH

Contemporary

THE SMOKER

A CAVALIER in rich costume of green figured damask trimmed with gold, a mauve doublet, purple velvet breeches, white buckskin boots and gray hat, is seated at his ease in a carved chair, holding his wheel-lock in his one hand and a tobacco pipe in the other. Nearby, on the floor, stand a rich glass flask and a large goblet.

Signed at the lower right, A. A. LESREL, 1891.

Height, 11½ *inches; width,* 9 *inches.*

MURIETTA *Collection, London,* 1893.

135

No. 7

ALEXANDRE MARIE GUILLEMIN

FRENCH

1815—1880

EXPECTATIONS

A LITTLE peasant lad, with bare feet and shabby garments, is standing holding a half loaf of bread and a large pocket-knife in his hands. He is evidently fascinated by a cheap print of a Zouave fastened to the rough wall nearby.

Signed at the lower right, GUILLEMIN.

Height, 9½ inches; width, 7½ inches.

No. 8

JOHN OPIE, R.A.

ENGLISH

1761—1807

SLEEPING GIRL

This is a study of a young girl who, having gone to the spring with her jug for water, has seated herself on the turf and, resting her head on both arms supported upon a green bank, is quietly sleeping. A shaft of sunlight strikes the little figure, strongly accentuating the flesh and drapery, and touching here and there the large tree trunks and the foliage in the background and glinting on the surface of a pool under the trees.

Height, 10 *inches; width,* 8 *inches.*

No. 9

F. WEISSER

GERMAN

Contemporary

IN THE CARDINAL'S STUDY

An aged cardinal is seated in a velvet-covered easy-chair, near a table laden with books, papers and other objects, reading an ancient volume. Leaning over the table at his side is a serving maid, offering him a sealed letter.

Signed at the lower left, F. Weisser, '87.

Height, 10 *inches; width,* 6¾ *inches.*

No. 10

LÉO HERRMANN

FRENCH

Contemporary

THE CORDON BLEU

A cook, who, from his attire and his expression, is apparently very successful in his profession, is seated in a pleasant garden taking his coffee, and, at the same time, reading the *Figaro,* which he holds in both hands, absorbed in some humorous article. His feet are thrust out, and he leans back in his chair in an attitude of careless ease, with his bandanna handkerchief thrown across his right knee. Behind him is a border of turf and flowers and a dense screen of bushes and forest trees. A few dry leaves are scattered over the gravel in the foreground.

Signed at the lower right, Leo Herrmann.

Height, 6¼ inches; width, 4¼ inches.

No. 11

S. CLEMENTI

ITALIAN

Contemporary

MARKET SCENE, SPAIN

This shows a country fair or market near Seville, with a long row of booths on the right and a multitude of people gathered nearby. In the foreground on the right is an open-air kitchen with a cook preparing some savory dish in a large saucepan, and on the left is a group of people apparently just arrived from town, who are being somewhat rudely urged by a woman to approach the booths and purchase the wares.

Signed at the lower right, S. Clementi, Sevilla.

Height, 7 inches; length, 12 inches.

No. 12

JAMES WEBB

SCOTCH

Contemporary

WHITBY PIER

In the right foreground is the end of a strong pier crowded with fisher folk, and at the extreme end are two small structures and several rough signal poles. On the left, and extending to the extreme distance, is a tossing, tumbling, foam-covered sea, the straight horizon line of which is broken only by the outlines of a low island in the extreme distance. The sky is covered with turbulent storm clouds, and the light is concentrated near the horizon at the left.

Height, 7¾ inches; length, 14 *inches.*

No. 13

A. PROVIS

ENGLISH

Contemporary

MAKING LACE

A YOUNG woman is seated in the upper room of a rude cottage near a latticed window, holding in her lap a large cushion, on which she is making lace. At her feet sits a small child watching a kitten drinking milk out of a plate, and to the left is a basket of vegetables. The sunlight from the window on the left strikes the rough wall of the room and illuminates the interior with a warm light. In the background are a bird-cage hanging from the rafters and various articles of domestic use.

Signed at the lower right, A. PROVIS, 1870.

Height, 10 *inches; length,* 12 *inches.*

From Royal Academy Exhibition, 1871.

No. 14

JEHAN GEORGES VIBERT

FRENCH

1840—1902

LES INDISCRETS

Two cardinals are gossiping over a letter which one of them, seated on a decorated balcony, has selected from a bunch which he holds in his lap and reads to his companion, who approaches from behind and leans over the rail. Beyond the figures is seen a wide landscape with the spire of a church and the outlines of a large tower in the extreme distance.

Signed at the lower right, J. G. VIBERT.

Height, 8¼ *inches; width,* 6 *inches.*

No. 15

CONSTANT TROYON

FRENCH

1810—1865

SHEEP

This is a study of three sheep in full sunlight standing in a pasture, the near one in profile, the next in full face and the third seen from behind. The background is a broken tone of green, suggesting tall grass and bushes.

Signed at the lower left, C. T.

Height, 9½ *inches; length,* 13¾ *inches.*

Murietta *Collection, London,* 1893.

Troyon *Exhibition, Goupil's, Paris,* 1894.

No. 16

CHARLES FRANÇOIS DAUBIGNY

FRENCH

1817—1878

LANDSCAPE

THE motive for this picture was found in the region where the artist painted so many of his successful pictures. A wide river flows from the left diagonally across the picture, and in the middle distance makes a turn, where it is crossed by a stone bridge with three arches. In the right foreground a grassy bank, crowned by a clump of small trees, slopes down to the water's edge, where two boats are moored to the shore, and across the river is a wooded hillside with here and there tall, stately poplars. The sun has disappeared below the horizon, and in the lower part of the sky is a warm sunset glow, which is reflected in the quiet surface of the river.

Signed at the lower right, DAUBIGNY.

Height, 8¼ *inches; length,* 14¼ *inches.*

No. 17

CHARLES ÉMILE JACQUE

FRENCH

1813—1894

PIGS

A HALF-DOZEN full-grown dun-colored swine are gathered around a low wooden trough which stands on a straw-covered floor of a piggery. After the manner of their kind they struggle for food, plunging their noses into the trough, and crowding one another with vigorous action. The group is in strong sunlight and relieved against an irregular tone of warm gray.

Signed at the lower left, CH. JACQUE.

Height, 8¾ *inches; length,* 12½ *inches.*

No. 18

JEHAN GEORGES VIBERT

FRENCH

1840—1902

THE CARDINAL

A CARDINAL in full red robes and hat is about to descend from the lower step of an entrance to a church, when he discovers in front of him a pool of water on the ground, and holds aside his vestments, peering at the obstruction with some anxiety. On the right of the figure are a brick pier, and a bulletin board fastened to a pole, and in the distance is the façade of the ecclesiastical edifice, with a suggestion of a churchyard on the left.

Signed at the lower right, J. G. VIBERT.

Height, 6 inches; length, 9 inches.

No. 19

JOHN CONSTABLE, R.A.

ENGLISH

1776—1837

ON THE BANKS OF THE STOWE

This is a study of a fisherman's cottage on the banks of the river, with a glimpse of the distant landscape beyond. In the foreground is a group of wooden buildings with tiled roofs and gables standing on a rough bank, which slopes down to the river. On the left, in the immediate foreground, are three boats drawn up on the shore with various figures of men at work on them. The sky is completely covered with a stratum of luminous gray clouds.

Height, 7½ inches; length, 12¾ inches.

No. 20

JOHN CONSTABLE, R.A.

ENGLISH

1776—1837

A GYPSY CAMP

A ROUGH country road winds from the middle foreground to the extreme distance, bordered by large masses of trees on either side. In the left foreground under overhanging branches is a gypsy camp with three figures gathered around a fire, and nearby a rude shelter shaped like the tilt of a cart. In the middle distance on the right is a large cottage half hidden by the surrounding trees. The foreground is in shadow and the roadway and trees beyond are here and there touched by strong gleams of sunlight from the right. The lower part of the sky is completely covered with clouds, and the light on the vapor masses is concentrated near the upper right of the picture.

Height, 9½ inches; width, 7½ inches.

No. 21

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH

1809—1876

L'AMOUR VAINQUEUR

Four maidens, two of them holding between them the figure of a mysterious Cupid, form the group in the right foreground, and above these figures on the left are three cupidons floating in the air. Seen against the sky and distant landscape, a strong effect of light accentuates the flesh and the draperies, and gives a strong note of color to a bunch of flowers thrown on the foreground near the group.

Height, 12¼ inches; width, 9½ inches.

No. 22

RAIMUNDO DE MADRAZO

SPANISH

1841—

THE BROKEN PITCHER

SEATED at the foot of a great tree trunk near a forest path, a young maiden in short-sleeved chemise, silken bodice and petticoat and satin slippers, is gazing disconsolately at a broken pitcher, the pieces of which are scattered on the grass near her. To the right of the figure is an immense boulder relieved against a distant clump of forest trees, which almost cover the sky.

Signed at the lower right, R. MADRAZO.

Height, 11½ *inches; width,* 6¾ *inches.*

No. 23

JOHN ARTHUR LOMAX

ENGLISH

Contemporary

RECRUITS WANTED

A YOUNG man in Directoire costume is seated near a table, pipe in hand, holding extended a newspaper which he is reading with interest. On the table, which is partly covered by a fringed napkin, stands an earthen jug and half-empty glass, and in the background is a broad fireplace, the shelf of which is hung with pewter tankards and ornamented with plates of the same material.

Signed at the lower left, JOHN A. LOMAX.

Height, 11¼ *inches; width,* 9½ *inches.*

No. 24

F. ANDREOTTI

ITALIAN

Contemporary

A CAVALIER

A ROYSTERING cavalier, tankard in hand and pipe in mouth, sits on a raised wooden bench, with one leg extended and the other curled under him. He wears a gray felt hat, a buckskin coat over a red jacket, brilliant red breeches and large jack boots.

Signed at the lower right, F. ANDREOTTI.

Height, 12¼ *inches; width,* 9 *inches.*

No. 25

ÉDOUARD FRÈRE

FRENCH

1819—1886

LOOKING IN THE WELL

A SMALL boy, with the curiosity of his kind, is leaning over the rough coping of a well in the corner of a courtyard, apparently eager to discover the secrets of the gloom far down below. The empty wooden bucket, with its rusty iron hoops and bole, stands at the foot of the coping, and the boy's straw hat lies on the ground nearby. In the background is a wooden shutter with diamond-shaped perforations. The little scene is in full sunlight, with strong contrasts of light and shade.

Signed at the lower right, ED. FRÈRE, '52.

Height, 12½ *inches; width,* 9½ *inches.*

No. 26

E. P. BERNE-BELLECOUR

FRENCH

1838—

THE WOUNDED SOLDIER

A WOUNDED French officer, carrying his sword in his left hand, supporting himself on a stick, his head bound with a bandage, has hobbled to the scene of his recent adventure, and stands thoughtfully contemplating an embrasure which has been hastily cut in a brick garden wall. He wears a red and blue kepi, a double-breasted blue greatcoat and full red trousers.

Signed at the lower right, E. BERNE-BELLECOUR.

Height, 13½ *inches; width,* 9 *inches.*

No. 27

ÉDOUARD T'SCHAGGENY

Contemporary

SHEEP

A SHEPHERD dressed in long gray cloak and broad felt hat stands leaning on his long-handled crook, surrounded by his resting flock, scattered along near a winding pathway which leads over a wild pasture. The sun is high in the heavens, and some of the sheep are taking refuge from its direct rays under the shelter of a bunch of scraggy bushes, which forms the prominent object in the middle of the composition. In the front a row of hills, on which sheep are feeding, rises against the sky, and on the left a broad plain extends to the remote horizon.

Signed at the lower left, ÉDOUARD T'SCHAGGENY.

Height, 11 *inches; length,* 14 *inches.*

No. 28

WILLIAM HELMSLEY

ENGLISH

1819—

REJECTED ADDRESSES

A YOUNG country farmer, in long leather gaiters and brown velveteen coat, is seated in a kitchen near a table, evidently saying soft words to a smiling young housekeeper who is busy rolling a pat of dough. Nearby the farmer's dog gazes earnestly at his master, and on the left of the little group is the usual cottage fireplace, with a coal-fire burning in the grate, and a chimney opening draped with a narrow curtain of patchwork.

Signed at the lower left, HELMSLEY.

Height, 12½ *inches; length,* 14½ *inches.*

No. 29

CHARLES F. ULRICH, A.N.A.

AMERICAN

1858—

FINISHING TOUCHES

A YOUNG Venetian beauty is having her toilet performed by a friend who, having just rouged her cheek or lips, is leaning over to see the effect of her art. Beyond the figures is a low dressing table with a small swinging glass reflecting part of the head and shoulders of the Italian beauty.

Signed at the upper left, C. F. ULRICH.

Height, 14½ *inches; width,* 10½ *inches.*

No. 30

JEAN LÉON GÉRÔME

FRENCH

1824—1904

ITALIAN MUSICIANS

STANDING in a deserted street of an Italian town near a shrine in the tall façade of a stuccoed building are three musicians from the Campagna, two men and a small boy. They are dressed in the characteristic costume of their class, with long cloaks, tight breeches, ankles swathed with cloths and straps, and raw-hide sandals on their feet. Their ribbon-bedecked hats hang on their right arms. One of the men and the small boy play pipes, and the other musician blows a huge bagpipe, with long wooden, bell-mouthed drones. The background is a row of stone and stucco buildings, making an irregular skyline against the cloudless area of soft and distant sky.

Signed at the lower right, J. L. GÉRÔME, 1859.

Height, 14¾ *inches; width,* 11 *inches.*

No. 31

ÉDOUARD FRÈRE

FRENCH

1819—1886

THE LITTLE WASHERWOMAN

A YOUNG girl of a dozen summers is engaged in hanging newly washed garments on a line strung across the corner of a simple room. In the foreground on the left is a basket filled with colored garments, and beyond the girl in the background on the right is a porcelain stove. The interior is lighted from a window on the left.

Signed at the lower left, E. FRÈRE.

Height, 13 *inches; width,* 9½ *inches.*

No. 32

ADOLPHE ARTZ

DUTCH

1837—

THE FIRST PAIR

A YOUNG mother is seated near a simple table in a modest Dutch interior, watching her small child, who, seated on the floor, is struggling to put on his first pair of socks. The mother wears a red kerchief around her head, a long-sleeved white chemise, gray bodice and black petticoat. In the background is seen an alcove bed with green hangings.

Signed at the lower right, ARTZ.

Height, 12½ *inches; length,* 15¾ *inches.*

No. 33

JAMES WARD, R.A.

ENGLISH

1769—1859

LIONS

A MALE and a female lion are reposing in a nook in the forest under the overhanging and weather-worn trunk of a large tree. The king of beasts himself is fast asleep with his head on his paws, while his mate is alertly watching by his side. A strong light from the upper left falls upon the animals, bringing the lioness's head in relief against a mysterious background of a ledge of overhanging rock.

Height, 13 *inches; length,* 16¼ *inches.*

No. 34

PHILIPPE J. DE LOUTHERBOURG, R.A.

FRENCH

1740—1812

AT THE WATERING PLACE

A GROUP of cattle and sheep is assembled on a low sandy point on the edge of a stream, apparently a favorite watering place for the animals. A gayly attired shepherdess, with her attendant swain, stands nearby, more absorbed in her own affairs than in the care of the animals. Beyond, on the right and left, lofty trees rise against the sky, and in the extreme distance a mountain range forms the horizon.

Signed at the lower left, P. J. LOUTHERBOURG, 1766.

Height, 13½ *inches; length,* 17 *inches.*

No. 35

GEORGE H. BOUGHTON, R.A.

AMERICAN

1834—1905

THE YOUNG WIDOW

In the foreground is a stone parapet of an extensive terrace overlooking a wide extent of seacoast. In the corner of the parapet, with both arms resting on the coping, sits a black-robed lady, holding in her extended right hand a rose, and resting her cheek upon her left palm. The head and shoulders are in relief against the blue water beyond. In the middle distance, on the left, a clump of trees crowning the slope of a grassy hill extends out of the picture, and a narrow strip of sky beyond the rugged coast line is covered with ranks of rolling clouds.

Signed at the lower right, G. H. Boughton.

Height, 12½ *inches; length,* 20½ *inches.*

No. 36

JACOB MARIS

DUTCH

1837—1899

PLOUGHING

In the foreground is a sodden field partly prepared for planting, and a Dutch peasant holding the handles of a rude plough drawn by a black and a white horse. Beyond is seen a broad, broken landscape, with here and there green fields and clumps of trees extending to an irregular horizon, where the light of late afternoon is concentrated below a mass of rolling vapor, suggesting frequent showers and gusts of wind.

Signed at the lower right, J. Maris.

Height, 11 *inches; length,* 23 *inches.*

No. 37

COLIN HUNTER, R.A.

SCOTCH

1842—

THE PASSING STORM

A BROAD expanse of tossing sea stretches across the picture, and breaks in the foreground in a succession of rollers upon a shallow beach. Low, drifting clouds partly fill the horizon on the right, and the sunlit sky on the left suggests a rapid passing of the storm. Screaming seagulls hover about the breaking water, and in the foreground is a narrow strip of beach, with seaweed and wreckage.

Signed at the lower right, COLIN HUNTER.

Height, 12½ *inches; length,* 23½ *inches.*

No. 38

FÉLIX SATURNIN BRISSOT

FRENCH

Contemporary

SHEEP

In the foreground a shepherd is herding his flock of sheep into a rude barn on their return from pasture, holding open a gate which has closed the lower part of the opening. Beyond the group, across a yard, is a dilapidated hovel, a stone wall with a rough gate, and distant trees which break the horizon under a cloudy but luminous sky. In the foreground on the left three fowl are searching for food among the straw.

Signed at the lower left, F. Brissot.

Height, 13 *inches; length,* 17½ *inches.*

No. 39

FRANCIS WILLIAM TOPHAM, R.A.

ENGLISH

1808—1877

THE WINE SHOP

Gathered around a table in a popular wine shop, presumably in a remote part of Spain, are several figures of men and women in characteristic costumes. The principal figure in the foreground, a youth who wears a blue waistcoat, white shirt, red sash, brown breeches and canvas gaiters, holds with his left hand at some distance above his head a wine flask, from which he skilfully directs a thin stream of the fluid into his mouth. On the right of the group, which is strongly lighted from the left side, is a vista underneath an archway down a street of the town.

Signed at the lower left, F. W. T.

Height, 18¼ *inches; length,* 24 *inches.*

No. 40

A. BIRELLI

ITALIAN

Contemporary

AN INCREDULOUS AUDIENCE

THREE priests and a monk have been dining together, and over their tea at the close of the repast are exchanging humorous tales of their experiences. The party, with the exception of one, who holds up his hands in astonishment, and the servant maid, who is making her exit from the room, are laughing heartily at the story told with great animation by a jolly middle-aged father sitting at the farther side of the table.

Signed at the lower right, A. BIRELLI.

Height, 13 *inches; length,* 20 *inches.*

No. 41

ÉDOUARD FRÈRE

FRENCH

1819—1886

MOTHER AND CHILD

A SIMPLE peasant interior, in which a young mother is busy with her needle, attending at the same time a small child, whom she has caged in a chair from which the rush bottom has been broken through long use. Nearby is a cradle, and on the walls hang a picture or two, and various small objects of domestic use. The little scene is lighted by a window at the right, from which comes a flood of soft, diffused light.

Signed at the lower left, ÉDOUARD FRÈRE, 1881.

Height, 17¾ *inches; width,* 14½ *inches.*

MURIETTA *Collection, London,* 1893.

No. 42

R. M. CHEVALLIER

FRENCH

Contemporary

STREET IN CAIRO

This is a view in one of the narrow streets of the Egyptian city. The foreground is all in shadow, and many merchants and loungers gather at the shop fronts on either side. In the middle distance a flood of sunlight illuminates the streets and the façades of the houses, throwing a broad patch of light on the pavement and on a group of natives in brilliant-colored garments.

Signed at the lower right, R. M. Chevallier.

Height, 18 *inches; width,* 12 *inches.*

No. 43

LÉO HERRMANN

FRENCH

Contemporary

SUZETTE'S SLIPPER

THIS is a little eighteenth-century comedy in a French village. A sturdy cobbler is measuring the foot of a comely damsel in a street in front of his shop. Kneeling on one knee and holding the measuring rod under the young woman's foot, which is supported on his other knee, he is apparently more interested in the conversation of his fair patron than in the work he has in hand, and they are neither of them in any hurry to finish the measuring. On the right of the group the street turns round the corner of a low building, and a sedan chair with two porters is seen proceeding along the pavement.

Signed at the lower right, LÉO HERRMANN.

Height, 17¾ *inches; width,* 14½ *inches.*

No. 44

MLLE. ROSA BONHEUR

FRENCH

1822—1899

THE MONARCH

This is a study of a full-grown lion with long, wavy mane and massive head. With is fore paws firmly planted on a flat rock, he stands erect, looking directly at the spectator. Behind him are forest trees covering a mountain slope, and showing here and there through the dense foliage glimpses of the blue sky. The tawny-colored animal, lighted by a strong flood of sunlight from the upper right, is in vivid contrast against the green beyond.

Signed at the lower left, Rosa Bonheur, 1888.

Height, 16 *inches; width,* 12¾ *inches.*

No. 45

WILLIAM COLLINS, R.A.

ENGLISH

1788—1847

AT THE FERRY

In the right foreground a woman, holding a baby in her arms, is seated on a low bank near the riverside, waiting the arrival of a ferryboat, which is seen on the opposite bank. Near her a countryman waves his hat as a signal to the ferryman. Across the quiet river is a large thatched building, partly in the shadow of a huge tree, which arises with rounded masses of dense foliage against a soft summer sky. On the right the road from the ferry leads into a pleasant farming country, with here and there a clump of trees, and a line of low hills in the distance.

Signed at the lower left, W. Collins, 1819.

Height, 14½ *inches; width,* 13 *inches.*

No. 46

ÉDOUARD FRÈRE

FRENCH

1819—1886

MOTHER AND CHILDREN

In the foreground is seated a peasant woman, holding a half-dressed child on her lap, while a little girl reaches on tiptoe to embrace her little brother. The mother is dressed in a deep blue gown with white apron and chemise, and wears over her head a dull red kerchief. The interior is plainly but comfortably furnished. A large wooden dresser with high glass doors stands against the wall behind the group and an unframed picture hangs against the wall over an empty cradle.

Signed at the lower left, Édouard Frère, '64.

Height, 16¼ *inches; width,* 13 *inches.*

Murietta *Collection, London,* 1893.

No. 47

JEAN BAPTISTE CAMILLE COROT

FRENCH

1796—1874

LANDSCAPE

THE motive for this picture has been found in a hilly region in France. On the right, a great mass of bold ledges of rock rises high against the sky, casting into shadow a sedgy pool and a roadway on which is seen a farmer with a pair of horses. In the middle distance, bordering this roadway, is a line of slender, irregular trees, which are in shadow, contrasting in part against a sunlit hillside beyond, and particularly against a sky which is covered with thin clouds.

Signed at the lower right, COROT.

Height, 17½ *inches; width,* 14½ *inches.*

No. 48

ANTON MAUVE

DUTCH

1838—1888

CATTLE

THREE cows, white, red and black, respectively, and two sheep are resting near a gateway in a broad, open Dutch pasture. The white cow is lying down, her companions standing up, evidently waiting for the gate to be opened. Nearby, seated on the ground, is the cowherd, and seen beyond the level extent of the pasture is a sunlit farm-house and other buildings in the horizon. The sky is nearly covered by low, drifting cumuli, threatening summer showers.

Signed at the lower right, A. MAUVE.

Height, 14¾ *inches; length,* 24 *inches.*

No. 49

ÉMILE VAN MARCKE

FRENCH

1827—1891

MILKING TIME

The motive for this picture is found in a seaside farm in the Netherlands. In the foreground a peasant woman in wine-colored jacket and blue petticoat, her head draped in a white kerchief, is milking a shaggy white cow. A young calf stands near, a second cow lies on the ground a little farther off, and other cows and sheep are scattered over the field. Beyond the group, which is in a strong effect of light and shadow from the sun, evidently low in the heavens, is the rough-thatched roof and stone gables of a large farm-house, half hidden by the grassy bank and clumps of trees. On the right is an expanse of water, with sails here and there in the horizon. The sky is filled with gently drifting cloud forms.

Signed at the lower right, Em. Van Marcke.

Height, 18 *inches; length,* 25 *inches.*

Willem Hartog *Collection, Amsterdam,* 1894.

No. 50

B. P. OMMEGANCK

DUTCH

1755—1789

FARM LIFE

A FARMER has driven his sheep and a cow to drink in a broad pool or river at the foot of a gentle slope under a high, overhanging cliff. He carries in his arms a young lamb and is followed by a sheep dog. On the right is a towering cliff, which extends out of the picture. On the left the sky is partly covered by luminous clouds, which send a warm haze over the range of low hills in the distant horizon.

Signed at the lower left, B. P. OMMEGANCK, 1802.

Height, 14½ *inches; length,* 19 *inches.*

No. 51

GEORGE MORLAND

ENGLISH

1763—1804

THE GAMEKEEPER'S LUNCH

SEATED on a boulder at the foot of an ancient, gnarled oak tree, is a jolly gamekeeper in a blue coat and stock, drab breeches, red waistcoat and soft felt hat with feathers in the band. He holds a crust of bread and a knife in his hands, and a farmer in long gray coat and heavy boots stands near, leaning on his stick. In the foreground two dogs earnestly watch the gamekeeper's actions. On the right of the little group is a rippling stream with a rough rail fence, and in the distance a low line of straggling trees against a stratum of gray clouds which nearly cover the sky.

Height, 15½ inches; width, 13½ inches.

No. 52

GEORGE MORLAND

ENGLISH

1763—1804

AT THE ALE-HOUSE DOOR

An English farm laborer in coarse fustian garments is seated on a bench at the door of a small thatched cottage, leaning on a rough table, holding in his left hand a foaming glass of ale, and in his right hand a churchwarden pipe. Leaning on the table by his side is a youth in similar costume, who is earnestly conversing with the older man. On the left, beyond the figures, is a view of a pleasant country with lofty trees on the edge of a hillside overhanging a pool of water.

Height, 15½ inches; width, 13½ inches.

No. 53

P. JOANOWITCH

POLISH

Contemporary

ALBANIAN CHIEF

A FIERCE-LOOKING Albanian mountaineer, with pistols and yataghan in his girdle, and an incrusted flintlock held between his knees, is seated in a café, taking his ease and smoking a narghileh. He wears a scarf twisted turbanwise around his head, and a rich red jacket with an embroidered waistcoat over it, a fustanella and ornamented gaiters, and pointed shoes. Various accoutrements hang upon the bench on which he is seated, and behind is the glimmer of a small fire, where his coffee is being prepared.

Signed at the lower right, P. JOANOWITCH.

Height, 16 *inches; width,* 12½ *inches.*

No. 54

F. SCHLESINGER

GERMAN

Contemporary

ROASTING APPLES

A LITTLE country girl, having brought into the kitchen an apron full of apples, is leaning over the fire platform to roast the fruit in the embers, while her grandmother, seated near, warns her of the danger of coming too near the red-hot coals. The costumes of the child and the old lady, and the fire platform with various kitchen utensils, are characteristic of German peasant life.

Signed at the lower left, F. SCHLESINGER.

Height, 16 inches; length, 20 inches.

No. 55

DAVID COX

ENGLISH

1783—1859

CROSSING THE COMMON

A BROAD and well-worn path winds across a rough and wind-swept plain and runs out of the foreground, where two peasant women are seen closely following a donkey bearing two well-laden panniers. A great mass of storm clouds sweeps across the sky, and a flood of diffused sunlight illuminates the landscape, and is concentrated in the sky at the horizon on the right.

Height, 16½ inches; length, 21½ inches.

No. 56

FÉLIX ZIEM

FRENCH

1821—

VENETIAN WATER-FRONT

A BROAD, stone-paved quay, extending across the whole foreground, is bordered on the left side by a row of low façades, and in the middle distance rises and crosses a canal by a stone bridge with heavy parapet. On the right is a broad expanse of placid water with a gondola and various sailing craft gleaming in the sun, which falls warmly from near the zenith, throwing the house fronts and the quay itself into a broad, luminous shadow. Scattered along the pavement are various groups of figures, chiefly market women with their wares spread out around them.

Signed at the lower left, ZIEM.

Height, 16½ *inches; length,* 23¼ *inches.*

No. 57

B. W. LEADER, R.A.

ENGLISH

1831—

NEAR ABINGER, SURREY, ENGLAND

On the right foreground a path leads along a rippling stream, which it crosses by a rustic bridge and branches farther on to the right through a gateway under overhanging trees. Children play in the shadow in the right foreground, and in the middle distance, where the winding stream reflects the summer sky, is seen a great clump of trees which forms an important object of the composition. Beyond are the red-roofed houses of a small village. Luminous cumuli and cirrus clouds partly cover the sky.

Signed at the lower left, B. W. Leader, 1893.

Height, 15½ *inches; length,* 23½ *inches.*

No. 58

FREDERICK A. BRIDGMAN, N.A.

AMERICAN

1847—

SUNSET

A STUDY of sunset on the seacoast with a long line of low breakers rolling up on a flat, sandy beach, and beyond an expanse of water stretching away to a mysterious distance. The sky is filled with broken masses of clouds brilliantly illuminated by the sunset, which, concentrated near the middle of the picture in a mass of ruddy light, is reflected on the surface of the water, and glistens on the smooth sand.

Signed at the lower left, F. A. BRIDGMAN, *Opus CCCLXXII.*

Height, 17¾ *inches; length,* 24½ *inches.*

No. 59

J. PHILIP, R.A.

ENGLISH

1817—1867

PENNY PEEP-SHOW

A SCENE in a populous English village. An old man has paused with his penny peep-show in front of a roadside cottage overhung with trees, and has opened his show for the benefit of the youngsters who eagerly gather near. On the left are various figures of country folk, among them a woman who stands on the raised entrance to the cottage holding an infant before her while she watches the little comedy below. The roadway winds around to the right, and then disappears near a church in the remote distance.

Signed at the lower left, P., 1885.

Height, 18 *inches; length,* 23¼ *inches.*

No. 60

C. STANFIELD, R.A.

ENGLISH

1798—1867

ON THE COAST, BRETAGNE

This is a busy scene on a populous part of the sea-coast, where a narrow inlet flows into a bay which is bounded in the distance by lofty cliffs. Near the foreground a fishing vessel is stranded close to the bank, and the central object of the composition, crowning a sandy bank on the right, is the round tower of a stately edifice, with a thatched hovel built against its side. Farther away on the left are various sailing craft, and everywhere in the landscape are busy fisher folk and peasants.

Signed at the lower left, C. Stanfield, R.A., 1854.

Height, 16½ *inches; length,* 27½ *inches.*

No. 61

FREDERICK A. BRIDGMAN, N.A.

AMERICAN

1847—

NOONDAY REST

In the foreground stands a rough stone hovel, thatched with straw, under a gnarled oak tree. Three farm horses have taken shelter there on a winter's day. A slight fall of snow has partly covered the thatch, and has gathered here and there on the branches of the trees and on the ground. To the left of the hovel is a vista along a road between evergreens and other trees.

Signed at the lower left, F. A. Bridgman.

Height, 18¼ *inches; length,* 25 *inches.*

No. 62

HUGUES MERLE

FRENCH

1823—1881

MIGNON

This is a life-size, half-length figure of a young girl musician, who holds a violin in both her hands, idly resting the bow upon the strings. The figure is in three-quarters view, and the head almost in full face, slightly inclined upon the left shoulder, the eyes looking straight out of the picture. She wears a white chemise and low embroidered bodice, with a red shawl with fringe draped upon both shoulders, and a kerchief on her head. The background is a broken tone of dull gray.

Signed at the lower right, Hugues Merle, 1879.

Height, 31½ *inches; width,* 25¼ *inches.*

No. 63

ANTOINE VOLLON

FRENCH

1833—1900

LANDSCAPE

A GROUP of farm buildings, partly thatched, partly covered with red tiles, is the principal feature in the composition, extending nearly across the picture. A wagon road winds around to the right past the figures of two peasant women, who are resting on the turf. In the foreground on the left is a shallow pool, in which ducks are swimming, and beyond, in the middle distance, is a narrow village street. The sky is partly covered by clouds, and a strong gleam of sunlight strikes the group of buildings.

Signed at the lower right, A. VOLLON, '77.

Height, 19 *inches; length,* 23¾ *inches.*

No. 64

HENRY MOSLER, N.A.

AMERICAN

1841—

A FARM COTTAGE

This is a characteristic bit of English rural scenery, with a thatched cottage as the prominent object in the composition. The cottage stands on the edge of a pool, and is partly surrounded by bushes, beyond which, on the right, is seen a harvest field covered with shocks of grain. The sunlight falls strongly on the landscape from the upper right, and ranks of rolling clouds drift slowly across the sky.

Signed at the lower left, Henry Mosler, '94.

Height, 19 *inches; length,* 23¼ *inches.*

No. 65

ÉMILE LAMBINET

FRENCH

1815—1878

ON THE CLIFF

A ROUGH beach extends across the foreground, and, disappearing in the middle distance under a low cliff which is crowned by a half-ruined cottage, appears again in the distance at the foot of two bluffs which form the horizon beyond a small expanse of rough water. A single figure of a peasant woman struggles up the beach, dragging along some jetsam from the seashore, and behind her a winding path leads up to the cottage. The light in the sky is concentrated on a large mass of cumuli near the horizon, bringing the hillside and the cottage into a strong relief.

Signed at the lower left, ÉMILE LAMBINET, 1867.

Height, 18 *inches; length,* 28½ *inches.*

No. 66

J. H. L. DE HAAS

BELGIAN

1830—

CATTLE

In the foreground a peasant in white cap and chemise, blue bodice and gray apron over her black petticoat, stands leaning on a fence, watching a red and a white cow feeding in the pasture close at hand. The sunlight falls from the upper left, and the short shadows mark the time as near midday.

Signed at the lower left, J. H. L. De Haas.

Height, 19 *inches; length,* 28 *inches.*

No. 67

FREDERICK A. BRIDGMAN, N.A.

AMERICAN

1847—

ON THE NILE

A BROAD expanse of the wide river sweeps down from the horizon on the left to the right foreground. On the farther side rises against the simple, almost cloudless sky, an irregular line of arid hills broken by cliffs and sandbanks, and along the shore are scattered palm trees, here and there growing in the sandy waste. In the immediate foreground a number of natives of various colors and in a variety of costumes are tugging at a tow rope attached to a dahabeah, which is steering close to the shallow bank a short distance behind them.

Signed at the lower left, NILE, 1874, F. A. B.

Height, 18 *inches; length,* 29 *inches.*

No. 68

FERDINAND ROYBET

FRENCH

1840—

THE TRUMPETER

A FULL-LENGTH figure of a young man dressed in a multi-colored costume of the early seventeenth-century period, seated astride a rough wooden bench, pipe in hand. He wears a broad gray hat with a pink ostrich feather, a fringe-trimmed jerkin over a doublet of pale-green velvet, broad soft silk sash and garters of the same material. Near him on a second bench stand a large glass beaker and a brass dish. In the foreground, thrown carelessly on the floor, are a helmet and an embroidered garment, a trumpet and a matchlock gun with inlaid stock.

Signed at the lower right, F. ROYBET,

Height, 21 *inches; width* 17½ *inches.*

No. 69

M. G. WYWIORSKI

POLISH

Contemporary

A WINTER SCENE IN POLAND

In the foreground is a rude sledge drawn by a single horse and occupied by a driver in a big fur cap and coarse garments, who is apparently on his way to hunt, since three sporting dogs, leashed together, are standing in the snow nearby. Beyond the sledge is a broad expanse of snow-covered level country, broken here and there by isolated groups of trees, which reaches away to the distance, where the low level line of a large forest forms the horizon under a lofty sky completely covered by gray clouds.

Signed at the lower right, M. G. Wywiorski.

Height, 20½ *inches; width,* 11½ *inches.*

No. 70

ERSKINE NICOL, A.R.A.

SCOTCH

1825—1904

PATIENCE IS A VIRTUE

In the foreground, leaning against the newel post of a short stairway which leads into a sunlit room beyond, is a tenant farmer with rough gray frieze coat, blue waistcoat and brown trousers, holding his hat in his hand, with head partly bowed in an attitude of stolid patience and slightly on one side, as if he were drowsy from the long wait. In a little room at the head of the stair is seen an old gentleman in a dull red gown, engaged in reading a letter, which explains the object of the farmer's visit.

Signed at the lower left, ENICOL, A.R.A., 1869.

Height, 23½ *inches; width,* 17¾ *inches.*

No. 71

FÉLIX ZIEM

FRENCH

1821—

THE LEANING TOWER OF SAN PIETRO

A PROMINENT object in this picture is the white tower on the left, decidedly out of the perpendicular. It stands on the water front along which are moored a multitude of sailing craft. On the opposite bank of the canal, which extends from the foreground directly to the horizon in the middle of the picture, is an irregular mass of buildings, the dominant object among which is a great square tower covered with irregular, broken red stucco. In the foreground is a long sandalo with a single oarsman, a load of merchandise and two women.

Signed at the lower left, ZIEM.

Height, 20¾ *inches; length,* 28 *inches.*

No. 72

JEAN BAPTISTE CAMILLE COROT

FRENCH

1796—1875

THE FISHERMEN

On the right is a row of large willow trees extending into the perspective, completely hiding the sky and rising out of the top of the picture. On the left, extending from the foreground diagonally to the remote distance, is a broad placid river reflecting the soft tones of the sky. In the middle distance is a grassy slope with various buildings, and, farther away, a range of hills forms the horizon. Among the reeds and rushes in the shallow water near the bank in the foreground is a skiff with two figures, one of them erect and pushing an oar.

Signed at the lower right, 1874 Corot.

Height, 19 *inches; length,* 28¼ *inches.*

No. 73

JOSEF ISRAËLS

DUTCH

1824—

THE WIDOWER

An old Dutch fisherman, who is apparently bereaved of his lifelong companion, is seated on a low stool in his humble cottage mending one of his nets. In front of him sits a shaggy black and white dog, stolidly watching his master's movements. In the background is a tiled fireplace with projecting hood, draped underneath the wooden shelf with a strip of blue material, and over it hang fishes drying on a string. The interior is lighted by a shaft of light from a small window high up on the right, bringing the fisherman's head into vigorous relief against the fireplace and strongly accentuating the various surrounding objects.

Signed at the lower left, Josef Israëls, 1861.

Height, 20½ inches; length, 25¾ inches.

No. 74

CHARLES ÉMILE JACQUE

FRENCH

1813—1894

EVENTIDE

A GROUP of farm buildings, partly hidden by willow trees, and dominated by a tall slender tree, which rises out of the picture at the top, is the chief feature of the composition. In the foreground on the left is a pool in which ducks are swimming, and on the right a muddy road winds away across the plain, beyond which in the distance is a sunlit corn-field. The sky is completely covered by masses of luminous vapor.

Signed at the lower left, CH. JACQUE, /70.

Height, 24½ inches; width, 20¾ inches.

No. 75

ÉDOUARD FRÈRE

FRENCH

1819—1886

THE CHILDREN'S GATHERING

A NUMBER of small children, none of them more than five or six years old, are gathered together in a humble interior, some engaged in playing, others in eating fruit and sweets, and one standing near a table, where an old woman holding a small child on her lap is evidently trying to teach the little pupil his letters. The scene is illuminated from a strong light through a broad window on the right, and the background is a plain gray wall, on which hang a bird-cage, several pictures and the many-colored garments of the children.

Signed at the lower left, ÉDOUARD FRÈRE, 1860.

Height, 20¾ inches; length, 25 inches.

No. 76

GEORGES MICHEL

FRENCH

1763—1843

THE COMING STORM

A BROAD road, which leads through a broken country, runs out of the foreground on the right, and a cart with a white tilt and drawn by a white horse forms the central object in the composition, contrasted by a flash of sunlight with the deep shadows in the landscape. Beyond, to the right of the cart, is a broken bank, and on the left a hillside crowned by a single tree. In the distance the sky is filled with dark, turbulent storm clouds, suggesting the rise of a strong gale, and the sun sends vivid flashes of light through the clouds, touching the landscape here and there with luminous spots.

Height, 20 inches; length, 26½ inches.

No. 77

J. E. CROME

("OLD CROME")

ENGLISH

1769—1821

THORPE, NEAR NORWICH

In the near foreground rises an ancient tree with gnarled and twisted branches and sparse foliage. It has evidently suffered from a recent storm, for several large branches lie scattered on the ground. In the middle distance, beyond the tree, is a sunlit cottage on the edge of a wood, and farther away on the right is a glimpse of a pleasant farming country.

Height, 23¼ inches; width, 17 inches.

No. 78

R. HILLINGFORD

GERMAN

1841—

"'TWIXT LOVE AND DUTY"

This illustrates an incident which has formed the theme of many a tale, picture and poem. A young lady, about to elope with her lover, stands heistatingly at the head of a short flight of steps, about to close the door of the lofty entrance of a great park or garden. Standing at the newel post of the stone balustrade, her lover, with an impatient gesture, urges her to join him, pointing toward a coach which is seen in the distance through an opening in the wall.

Signed at the lower left, R. Hillingford.

Height, 24 inches; width, 18 *inches.*

No. 79

ÉDOUARD DETAILLE

FRENCH

1848—

DÉPART DU CANTONMENT

A SMALL detachment of Napoleonic cavalrymen has halted in a reconnoitring expedition somewhere in the Alps, to spend a pleasant hour at a châlet among friendly peasant folk. Orders have been received for the soldiers to march again, and they are hurriedly mounting and bidding farewell to their hosts. The projecting tiled and thatched roof of the châlet rises out of the picture. On the balcony, partly in the shadow cast by the roof and partly in the sunlight, the farmer and his comely wife stand watching the little scene below them. The principal group in the right foreground is a mounted cavalryman shaking hands with a priest. Beside him stand a peasant girl, and a second soldier about to mount. In the left foreground two soldiers of the same detachment are hurriedly preparing to join the moving troop, which is seen in the middle distance on the right.

Signed at the lower right, ÉDOUARD DETAILLE, 1895.

Height, 23 inches; length, 28 inches.

No. 80

DAVID COL

BELGIAN

1822—

THE PUNISHMENT

An angry cobbler, having caught the cat which has killed his canary, is chastising the animal, holding her on the kitchen table with one hand, while he beats her with the other. His wife struggles in vain to quiet him, clasping him around the waist with one hand and tugging at his apron with the other. Through the open door on the right appears a group of mischievous schoolboys eagerly applauding the cobbler in his rage. The rude interior is in confusion with overturned benches, spinning-wheel and broken crockery, and on the left of the cobbler and his wife are seen his bench, his lasts and various tools of his trade.

Signed at the lower left, David Col, Antwerpen.

Height, 23½ inches; length, 29¾ inches.

No. 81

EUGÈNE VERBOECKHOVEN

GERMAN

1799—1881

EWE AND LAMBS

In a comfortable stable, with straw-littered floor, stands a shaggy ewe with her new-born twin lambs lying beside her. A bright shaft of sunlight from the left illuminates the group, and casts strong shadows on the straw, throwing the background into mysterious gloom, broken on the left by a rough-plastered wall and on the right by the rude framework of a stall on which perches a single hen.

Signed at the upper left, Eugène Verboeckhoven. f., 1859.

Height, 20½ inches; length, 29 inches.

No. 82

V. WEISHAUPT

GERMAN

Contemporary

WASHING DAY

In the foreground, on a grassy bank which slopes down to the riverside from a group of high buildings on the right, is a busy group of washerwomen and peasants. The girls are busy with their linen, scrubbing it on a rude wooden platform, and near them is a peasant girl who, seated on a farm horse, is chattering with a fisherman and his small boy. Beyond the group and to the left are the towers and roofs of a town which occupies the summit of a hill, and a lofty stone-arched bridge crossing the stream. The sky is covered with gray clouds, and the light is concentrated behind a circular tower, the prominent object in the middle distance.

Signed at the lower right, V. Weishaupt, München.

Height, 28¼ inches; width, 22¼ inches.

No. 83

CONRAD KIESEL

GERMAN

Contemporary

THE DUET

A DARK-HAIRED maiden of classic type, with a blond companion leaning on her shoulder, holds the parchment leaves of a musical score widely extended between both hands. The two maidens are apparently studying the old notation. Beyond the figures is seen the expanse of an open sea, with sunlit clouds at the horizon framed on either side by masses of foliage.

Signed at the lower left, CONRAD KIESEL PXT.

Height, 24¾ inches; length, 29¾ inches.

No. 84

JOHN LEWIS BROWN

FRENCH

1829—1890

GOING TO MARKET

In the foreground stands a young girl with red cap and petticoat, white chemise and blue kerchief, with a basket of vegetables on her arm. She is driving a cow to pasture, accompanied by three goats and a sheep dog, which stands near her. On the left, beyond the cow, is a straggling, storm-shattered tree, and on the right, beyond the group of goats, is a vista across a level country with a clump of trees against the sky.

Signed at the lower right, John Lewis Brown, 1876.

Height, 28 *inches; width,* 22¾ *inches.*

No. 85

MLLE. ROSA BONHEUR

FRENCH

1822—1899

CATTLE

A BROWN bull stands in a grassy pasture, keeping guard over two cows, which are lying close together on the grass nearby. His head is raised and his mouth is open, as if he were lowing in response to a call from a rival. Beyond the little group in a wide landscape, broken here and there by clumps of trees and low hills, and extending across the foreground is a narrow stream, partly in the shade and partly in the sunlight, in which a single duck is swimming. The sky is partly covered with soft clouds, touched here and there by the sunlight.

Signed at the lower left, ROSA BONHEUR.

Height, 23 *inches; length,* 31 *inches.*

Collection of MRS. BLOOMFIELD MOORE, *London,* 1900.

No. 86

CHARLES ÉMILE JACQUE

FRENCH

1813—1894

IN THE FOREST OF FONTAINEBLEAU

An immense oak tree rises from a knoll in the foreground, and with its tangled branches and dense foliage covers a large part of the sky and extends out of the picture. Broken branches and various scars denote its great age, and its size is made apparent by the figure of a child crouching near the trunk, and a flock of sheep scattered over the grass nearby. A shaft of sunlight strikes the tree and the little knoll, casting a deep shadow on an irregular rank of bushes beyond to the left, and over the foreground to the right. In the distance is a flat plain with a sunlit hillside in the horizon. The sky is covered with rolling masses of cumuli, brilliantly illuminated by the sun behind the oak.

Signed at the lower left, Ch. Jacque.

Height, 31 *inches; width,* 24½ *inches.*

No. 87

FÉLIX ZIEM

FRENCH

1821—

VENICE

On the right are the familiar mass of the ducal palace with the Campanile, and the water-front of the Riva, with numerous craft of all descriptions, from the fishing boat to the peasant's barca. On the left are various gayly decorated sailing craft, one of which, a prominent object in the composition, is evidently the Bucentoro heading the fleet of official vessels on its progress up the Grand Canal. A prominent object in the near foreground is a gondola with two oarsmen and a party of gayly dressed men and women. In the extreme distance is seen the entrance to the Grand Canal, softened by the warm summer haze which covers the sky.

Signed at the lower right, Ziem.

Height, 24 inches; length, 35 inches.

No. 88

ADOLPHE SCHREYER

GERMAN

1828—1899

THE COURIER OF THE SULTAN

A RICHLY dressed Moor, mounted on a fine chestnut horse with gorgeous trappings, stands at the head of a group of horsemen, on the edge of a plain at the foot of rough hills. The official, with his escort, has evidently just left the shelter of the hills, and halts for a moment examining the landscape with a suspicion of danger. In the immediate foreground a dark-skinned native on an undersized gray pony is alertly watching the point of interest. In the distance, beyond the group, is a gently sloping sunlit tract of treeless country. The sky is partly covered with soft masses of thin vapor showing patches of deep blue above.

Signed at the lower right, AD. SCHREYER.

Height, 26¾ *inches; length,* 38 *inches.*

No. 89

JEAN CHARLES CAZIN

FRENCH

1840—1901

LA ROUTE

A BROAD sandy country road sweeps around from the foreground to the left, and disappears in the middle distance, beyond a roadside cottage overhung with tall trees. In the foreground, on the right, a large church, with projecting roof, corner buttresses, rude belfry and simple windows stands on a grassy bank, which is surrounded by a rough stone wall. On the right, in the immediate foreground, is a low, tiled building with green shutters, and near it is a country cart loaded with wood. The sky is completely covered with gray clouds, except near the horizon, where a narrow strip of sunlight shows through the trees.

Signed at the lower right, J. C. CAZIN.

Height, 31 *inches; length,* 38 *inches.*

No. 90

LUDWIG KNAUS

GERMAN

1829—

THE POACHER

A RED-BEARDED German peasant, in blue blouse and fur-trimmed cap, rough trousers and coarse boots, stands, flintlock in hand, near the trunk of a large oak tree, in an attitude of keen expectation, evidently waiting a chance for a shot at some ground game among the underbrush. Beyond the massive trunk of the oak is seen on either side an open forest interior, with large scattered trees. In the foreground is a decaying tree trunk, half covered with moss, and a straggling bush covered with autumn foliage.

Signed at the lower middle, L. KNAUS, 1870.

Height, 37 *inches; width,* 26 *inches.*

No. 91

ANTON MAUVE

DUTCH

1838—1888

THE GORSE HARVEST

In the immediate foreground a sturdy old peasant, in blouse and sabots, is driving a single ox, hitched to a two-wheeled cart piled up with freshly cut gorse. The deeply rutted road which runs out of the picture in the foreground on the right can be traced far toward the distance over a level tract, thickly covered with gorse. The scene is flooded with broad sunlight, which strongly accentuates the foreground group and brings it into strong contrast with the landscape beyond. Above the horizon, which, with the exception of a few low hills on the right, is practically level, rises a broad sky, nearly covered with soft cumuli, touched here and there with the strong sunlight.

Signed at the lower right, A. Mauve f.

Height, 26 inches; length, 42½ inches.

No. 92

THOMAS SIDNEY COOPER, R.A.

ENGLISH

1803—1902

IN THE MEADOWS

A SMALL herd of cattle is assembled in the foreground on the sedgy bank of a narrow stream, one of them drinking, two lying down, and the others feeding or chewing the cud. A quiet stream, broken by reeds and grass, extends nearly across the foreground, and carries the eye to the remote distance on the right, where a sloping hillside, dotted here and there by clumps of trees and cottages, meets the river, and a road crosses it by a stone-arched bridge. The lofty sky is almost covered by luminous clouds, and a large flock of birds hovers toward the zenith.

Signed at the lower left, T. SIDNEY COOPER, R.A., 1893.

Height, 23¼ *inches; length,* 35 *inches.*

No. 93

JAN VROLYK

DUTCH

1846—1894

CATTLE

In the foreground, ankle-deep in the lush grass of a broad flat meadow, are two cows, one of them drinking from an irregular pool of water which extends across the foreground, broken here and there by reeds and water weeds. In the left in the middle distance is a peasant, and beyond him a broad area of sky is completely covered with fleecy masses of vapor.

Signed at the lower left, Jan Vrolyk, '89.

Height, 21 *inches; length,* 33 *inches.*

No. 94

WILLIAM ADOLPHE BOUGUEREAU

FRENCH

1825—1905

SEA SHELLS

A FULL-LENGTH life-size figure of a little girl with bare feet and legs, perched on a flat rock timidly extending one foot toward a small pool of water. She is dressed in a coarse petticoat and bodice, over a ragged white chemise, and her fair hair is bound to her head by a dark-colored ribbon. Beyond the child is a view along a kelp-covered beach, which extends in an irregular line to the distance, where the buildings of a large town form an irregular horizon line. In the foreground on the right are a few sea shells among the pebbles of the beach.

Signed at the lower left, W. BOUGUEREAU, 1872.

Height, 44 *inches; width,* 31½ *inches.*

No. 95

ÉMILE VAN MARCKE

FRENCH

1827—1890

RETURNING FROM MARKET

In the foreground a sturdy spotted bull, ring in nose, is moving with heavy dignity along a rough seaside road, followed by a cow and accompanied by a flock of bleating sheep. Just behind this group of animals, which is in a strong effect of sunlight, is seen the farmer's horse with panniers, upon which sits his daughter. The farmer himself trudges nearby, struggling to keep his hat on his head in the heavy gale. In the middle distance is a small bay of the sea, with flat-topped hills beyond, and the water is roughened by the strong wind, which drives a mass of lowering clouds across the horizon and over the hilltops at the left.

Signed at the lower left, Em. Van Marcke.

Height, 38 *inches; length,* 56 *inches.*

No. 96

EUGÈNE VERBOECKHOVEN

GERMAN

1799—1881

EARLY MORNING AT THE FARM

On the left is a characteristic Netherland farmhouse, part cottage and part stable, and from the low thatched end of the building come numerous cattle and sheep, which are being driven to their daily pasture by the farmer with his dog. Beyond this group of animals, which is in strong sunlight, is a level meadow with a second thatched cottage surrounded by trees in the middle distance, and the level line of the horizon still farther away. Masses of cumuli touched by the early morning sun float lazily in the sky.

Signed at the middle left, Eugène Verboeckhoven f., 1855.

Height, 31½ *inches; length,* 42 *inches.*

No. 97

FRANÇOIS FLAMENG

FRENCH

1859—

JEAN BART AT VERSAILLES

In an anteroom in a stately palace at Versailles, Jean Bart, the famous privateer and favorite of Louis XIV., is awaiting an audience with his Majesty. Seated in an attitude of negligent ease near a gilded console table, he smokes a long pipe, and apparently enjoys the timid discomfiture of a group of courtiers who, in sumptuous attire, are lingering near the doorway, afraid to trespass on the leisure of the hero. Beyond them a narrow corridor stretches away to a distant room, where a strongly lighted window is reflected on the whole extent of the polished floor. Above Jean Bart the wall is hung with a tapestried panel, and a small rug, near which he has carelessly thrown a lighted bit of paper, is stretched on the floor in front of him.

Signed at the lower right, François Flameng, 1883.

Height, 38 *inches; width,* 31 *inches.*

No. 98

LUDWIG MÜNTHE

GERMAN

1841—1896

A WINTER TWILIGHT

The motive for this picture has been found in some populous town at the North in mid-winter, when the ground is partly covered with snow and the sky is filled with vapor. From the foreground a road, muddy and deeply rutted, leads across a wooden bridge over a canal or stream, into the heart of a crowded thoroughfare between rows of wooden houses of dilapidated aspect, with many varieties of gables and windows. In the distance on the left a vast mass of buildings rises high above the wintry sky, and on the right are a row of cottages and a mass of leafless trees. The pall of twilight is over the whole scene, and the lighted windows of the houses near the bridge suggest cheery interiors.

Signed at the lower left, Ch. Münthe, '79.

Height, 27¾ inches; length, 42½ inches.

No. 99

W. DENDY SADLER

ENGLISH

Contemporary

FORBIDDEN FRUIT IN LENT

A ROTUND and jovial monk is about to begin a hearty repast in Lent, when a more strict brother, discovering him at his meal, stands behind him reproving him for his transgression. In the foreground on a white tablecloth stands a pewter platter with a ham. Under the hand of the monk is a plate with slices of the meat, and near at hand stand a flask of Chianti wine and a nearly empty glass.

Signed at the lower left, W. DENDY SADLER, '83, P.

Height, 33¼ *inches; width,* 25¼ *inches.*

No. 100

W. DENDY SADLER

ENGLISH

Contemporary

"WHO IS IT?"

A Franciscan monk, whose duty it has been to officiate in the scullery, has been peeling potatoes in the garden seated on a wooden bench under a tree. A young brother of the same order has stolen up behind, and putting both his hands over the older monk's eyes, jokingly asks him to guess who holds him. Beyond the figures is a glimpse of a large sunlit field, with a fringe of trees beyond.

Signed at the lower left, W. Dendy Sadler, '83, p.

Height, 33¼ inches; width, 25½ inches.

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